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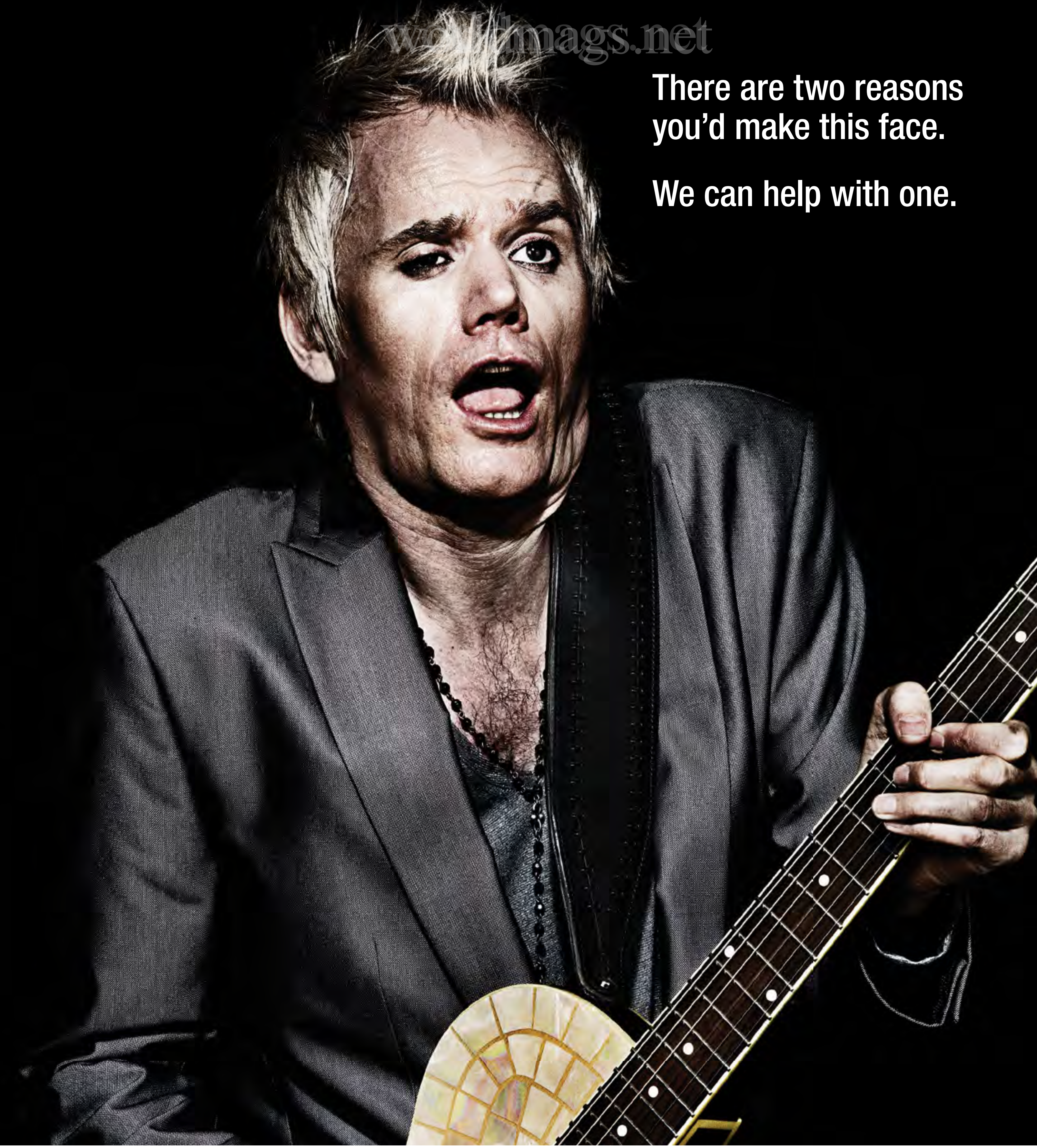
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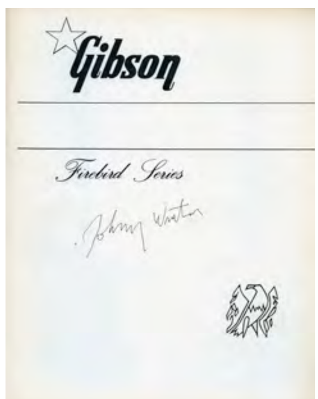
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VOL. 35 | NO. 10 | OCTOBER 2014

STEVIE AND JOHNNY



IT'S SO STRANGE. We were in the middle of working on this special tribute to Stevie Ray Vaughan when my other favorite Texas blues guitarist, Johnny Winter, passed away. Johnny and I go back a long way. He was easily one of my favorite players when I was a teen, and his concert at Detroit's Cobo Hall back in April 1973 was probably the most exciting and radical rock and roll experience of my entire life. Thousands of people could not contain themselves, as they started heaving chairs, throwing fists and wreaking general havoc in the gigantic auditorium. By the third song, security had to turn on the house lights just to get some control over the frenzied crowd.



I was honored to get to know Johnny a little bit in recent years and was thrilled to be asked to write liner notes for two recent, and highly recommended, box sets: *True to the Blues: The Johnny Winter Story* and *The Ultimate Johnny Winter*. One of my first thoughts after I heard he died was that I was glad I got a chance to let him know how great of a musician I thought he was while he was still alive and well.

The last time I saw him was in May at his 70th birthday celebration at the B.B. King Blues Club in New York, and he was pretty fragile. He was singing well, and his slide playing was still in fine form, but after the show he was drained. I'm not a big autograph hound, but I had just received a vintage Gibson Firebird catalog, and I wanted Johnny to sign it. As any blues guitar fan knows, Winter was closely associated with Firebirds, so it seemed appropriate. Johnny was tired, but we had a nice chat about the *True to the Blues* box and then he happily signed the catalog [*see inset*]. It's a good last memory.

For those who bought this issue because they like Stevie Ray Vaughan but aren't familiar with Winter, I highly recommend *Johnny Winter And Live*, or almost anything in his catalog. He may be gone but, like Stevie Ray, his music will live on.



—BRAD TOLINSKI
Editor-in-chief

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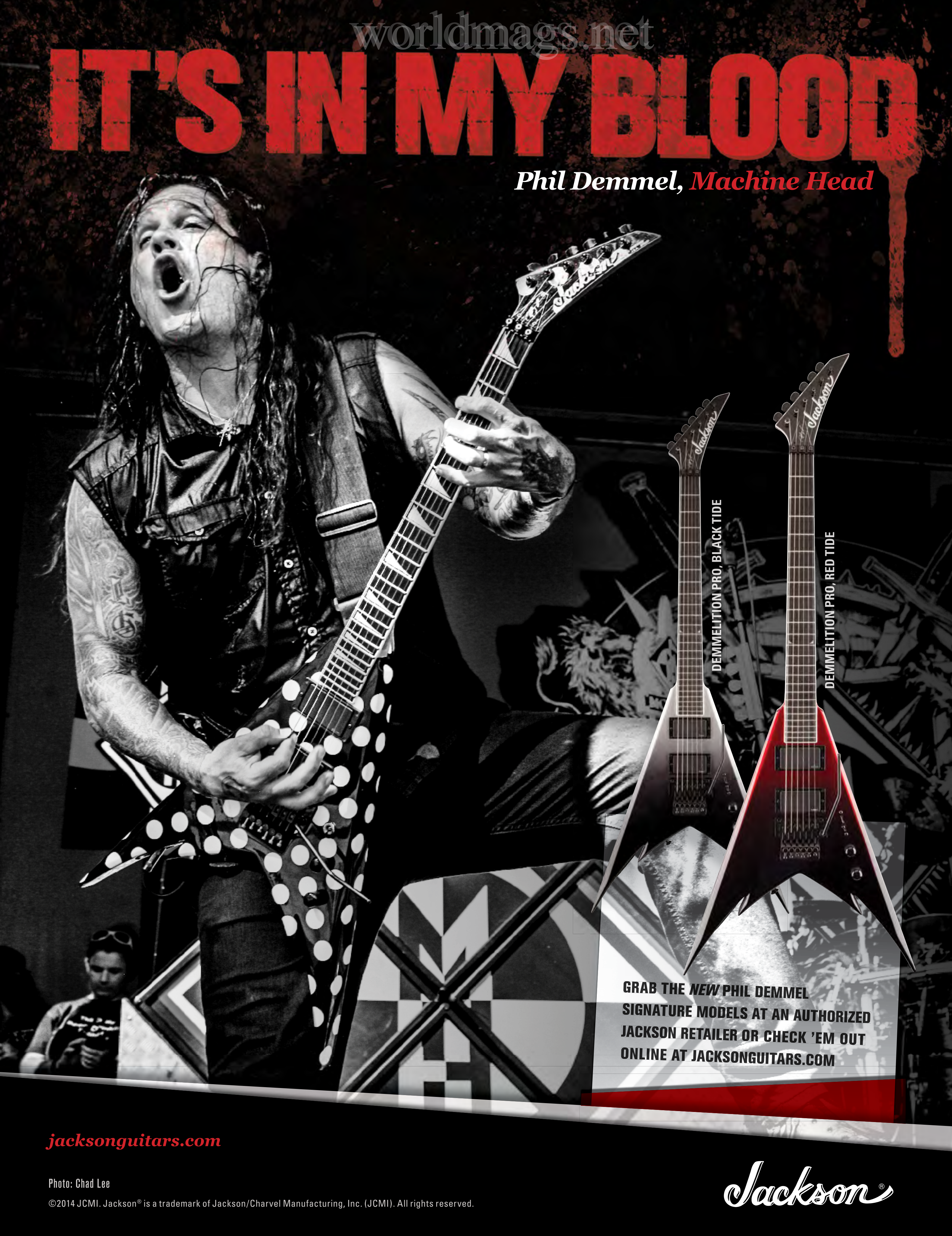
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Lightning Strike

It's hard to believe that it's been 30 years since my life changed after first hearing Metallica's *Ride the Lightning*. It was the album that started me down the dark road of thrash metal. After that it was nothing but Venom, Slayer, Mercyful Fate and Exodus for me. But Metallica will always be my kings of the genre. They were the best back then, and they're still the best today. Your interview with Kirk Hammett about the making of *Ride the Lightning* gave me some great insight into the making of one of my all-time favorite records.

—*John Winger*

Classic Issue

Guitar World always does an amazing job revisiting classic albums, and the August issue was no exception. Between the blow-out on Metallica's *Ride the Lightning*, the look back at Soundgarden's *Superunknown* and the detailed account of how the Who's *Quadrophenia* stage production came together, this issue was one of my all-time favorites. I even enjoyed the Summer Tour Survival Guide, as I do every year. It's always fun to read touring tidbits from all the upcoming bands on the scene. Thanks for always keeping the quality of *Guitar World* at a high level!

—*Russell Ziskey*

Joy of Sax

On June 18 of this year, the day that jazz master Horace Silver left this world, I pulled out an old alto sax, determined to learn one of his tunes. When I was a teen, there was an album in our house that I wore out. It wasn't so much that I understood the music but the fact that the man on the cover resembled my own pops. Today, I bought an issue of *Guitar World* just because Jimmy Page was on the cover [*July 2014 issue*]. Inside was a treat: the instructional column by Jimmy Brown titled My Generation, which was about the same [*Horace Silver*] song that I've been struggling with. It made me realize again something that I've believed for a while: life is a lot of things and, then again, it's just going with the flow. Now, when I play "Song for My Father" badly on the horn, I'll have a great lesson to try on guitar. Thanks to Jimmy Page and Jimmy Brown. You made an old coot of 62 very happy today.

—*Jimmy Neal*

Aces High

Thanks so much for including the transcription of Ace Frehley's "Rip It Out" in the July 2014 issue of *Guitar World*. Ace is one of my all-time favorite guitarists and a big influence on my playing.

—*Troy Tennard*

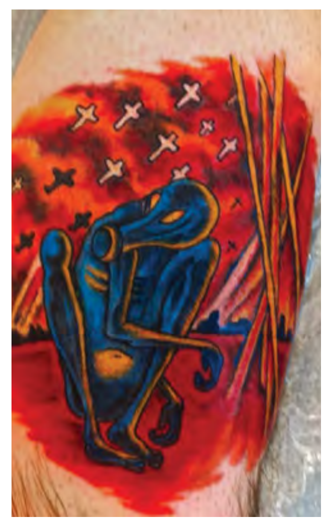
Kiss Off

I was reading the Sounding Board in the September *Guitar World* this morning, and I just have to set Frances Stevens straight on the letter he wrote about Kiss and Ace Frehley. First of all, Ace was 100 percent correct when he said that Gene Simmons and Paul Stanley were afraid of "history repeating itself" had they asked Ace to play with them at the Rock and Roll Hall of Fame—meaning, everyone would have gone crazy if Ace played that night. Kiss does not continually sell out concerts these days—if they did they wouldn't have to co-headline with other fading rock bands or embarrass themselves by going on television shows like *Dancing with the Stars*, *Good Morning America* or *American Idol*. They are nowhere close to being as popular or relevant today as they were then. Tommy Thayer and Eric Singer are nothing but hired employees who are riding the coattails of Ace Frehley and Peter Criss—even the Rock and Roll Hall of Fame knows that since they wouldn't let them get inducted alongside the four original members. Sorry, Frances, but to say that the current Vegas-style tribute band lineup is better than the original is just dead wrong!

—*Kerry Paul Kottal*



Ink Spot



My very first tattoo of the animation scene for "Goodbye Blue Sky" from the movie *The Wall*. I got this done at One Shot Tattoo in San Francisco by David.

—*David Wilson*

GOT A TATTOO of your favorite band or guitarist you want to share with us? Send a photo of your ink to soundingboard@guitarworld.com and maybe we'll print it, or post it on our Facebook page!

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READER ART OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **soundingboard@guitarworld.com** with a scan of the image!



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DEFENDERS *of the Faith*



Brian Lessard

AGE 47
HOMETOWN McMinnville, OR
GUITARS Randy Rhoads Tribute Doubleneck Flying V and Zakk Wylde Bottlecap Rebel Flag Les Paul that I made, Epiphone Graveyard Disciple
SONGS I'VE BEEN PLAYING Black Label Society's "Fire It Up," Pantera's "Cowboys from Hell," Quiet Riot's "Laughing Gas"
GEAR I MOST WANT Randy Rhoads white Marshall Stack, Gibson Zakk Wylde Vertigo Les Paul



Seth Holtz

AGE 18
HOMETOWN Stewart, MN
GUITARS 2003 Made In Mexico Fender Stratocaster, Ibanez EEC30A acoustic
SONGS I'VE BEEN PLAYING Mostly original songs with my band, Hello He Lied, and almost every John Mayer song
GEAR I MOST WANT Fender John Mayer Signature Stratocaster, any Fifties Fender Telecaster, Greg Koch Gristle King pedal



John Franks

AGE 49
HOMETOWN Midland, TX
GUITARS Ibanez, Epiphone, Fender acoustic
SONGS I'VE BEEN PLAYING Montrose's "Rock Candy," Trapeze's "Black Cloud" and Aerosmith's "Sick As a Dog"
GEAR I MOST WANT Gibson Les Paul, more Marshall amps

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UNLOCKING THE TRUTH: JIMMY HUBBARD; WITHIN THE RUINS: JEREMY DANGER; SCORPIONS: JIMMY HUBBARD; JOHNNY WINTER: JACK ROBINSON/HULTON ARCHIVE/GETTY

Johnny Winter: 1944–2014

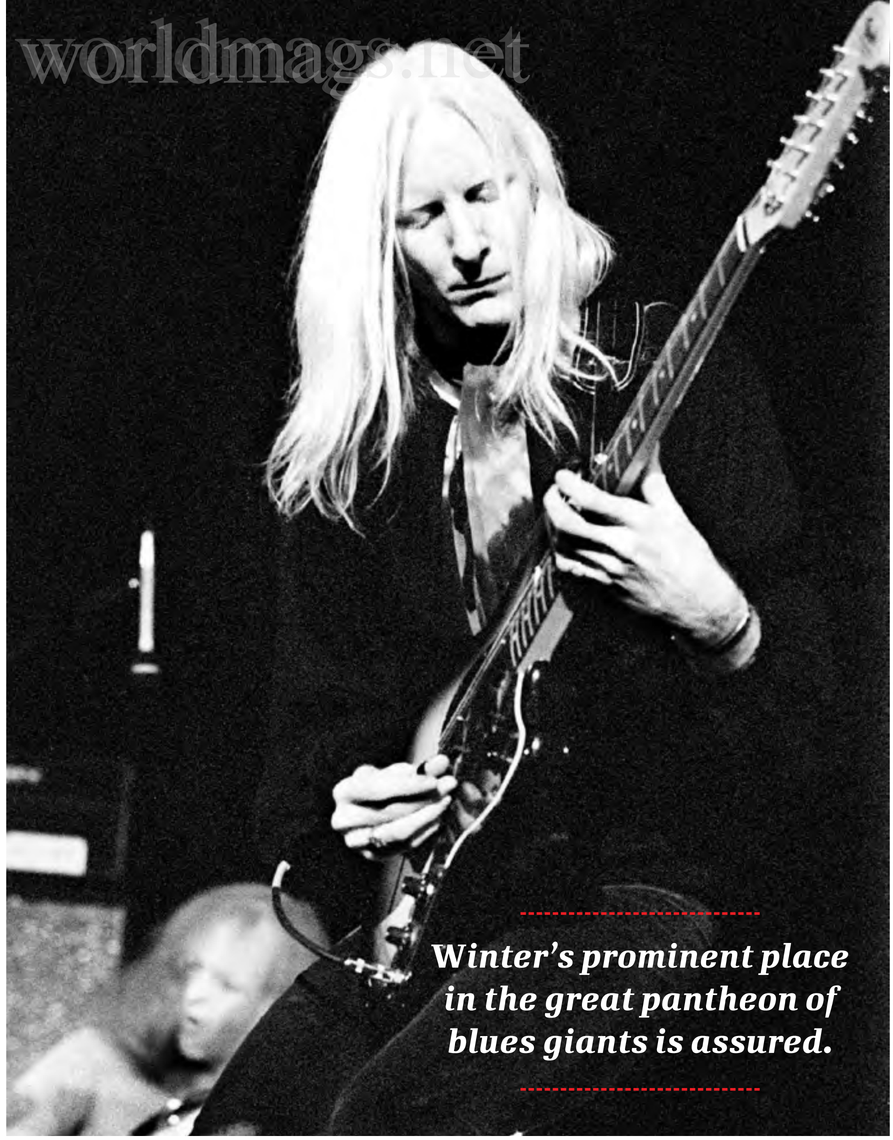
THE ELECTRIC BLUES LEGEND PASSES ON.

By Alan di Perna

BLUES IS A MUSIC of outsiders—the dispossessed, downcast, marginalized and those just too damn wild and funky to fit within the strictures of conventional society. But even in a musical idiom crowded with hoochie-coochie men, red-hot mamas, midnight riders and other larger-than-life figures, few stood taller and prouder than the late Johnny Winter, who passed away at age 70 on July 16 in Zurich, Switzerland, where he was on tour.

People never failed to comment on Winter's appearance. Owing to a genetic condition known as albinism, he had snow-white hair and extremely pale skin that, as the years went by, became a canvas for a Technicolor gallery of tattoos.

But while Winter's look was distinctive, what really mattered were his playing and singing. The steely urgency and rapid-fire incisiveness of his electric guitar work opened up new vistas within the blues guitar idiom. His slippery, wicked way with a resonator guitar and metal slide fashioned from a length of plumbing pipe carried the bracing taste of pure freedom and the profound weight of revelation. And the primordial →



Winter's prominent place in the great pantheon of blues giants is assured.

yowl that filled a room when he opened his mouth to sing came from that deep, pained place from whence all true blues originates.

Born John Dawson Winter III in Beaumont, Texas, on February 23, 1944, the guitarist would earn a place of honor in the proud Lone Star State blues tradition that stretches from Blind Lemon Jefferson and Lightnin' Hopkins to Stevie Ray Vaughan and Billy Gibbons. And while he wasn't completely blind like Jefferson, Winter did suffer from extremely bad eyesight—another byproduct of albinism—throughout his life. As a boy, he took some tentative early steps on clarinet, banjo and ukulele before turning his attention to the guitar. A youthful fascination with country pickers like Merle Travis left him with the lifelong technique of playing guitar with a thumb pick—a relative rarity in rock and electric blues.

As a member of Johnny and the Jammers, Winter cut his first record, "School Day Blues," around the time he was 15. But it was a 1968 article in *Rolling Stone*—at the time a brand-new counterculture publication—that led to a reported $600,000 contract with Columbia Records and Winter's self-titled major-label debut in 1969. The disc was a significant event in that crowning year of the Swinging Sixties. Winter's masterful handling of traditional blues repertoire like Sonny Boy Williamson's "Good Morning Little School Girl" and B.B. King's "Be Careful with a Fool" was boldly original yet dripping with authenticity. He was joined on the record by his brother, keyboardist/reedman Edgar Winter, who would be a key musical collaborator in the years to follow.

Johnny Winter arrived on the scene at a time when white bluesmen like Mike Bloomfield, Eric Clapton and Peter Green were proving that they had something valid and compelling to contribute to what had hitherto been an African-American musical medium. Winter's albinism seemed to take that proposition to its most extreme conclusion. Bloomfield himself—never a man to dispense easy praise—called Winter the best white blues guitarist he'd ever heard.

An appearance at the 1969 Woodstock festival and the reissue of an earlier album for a small Austin label, *The Progressive Blues Experiment*, cemented Winter's rock star status. His sophomore disc for Columbia, *Second Winter*, found him embracing cover material that spanned the not very capacious gap between blues and rock, such as Bob Dylan's "Highway 61 Revisted." Today, many young music fans are more familiar with Winter's cover than Dylan's original. In the early Seventies, prompted by his manager, Winter would move even further in the direction of rock, teaming with guitarist Rick Derringer and his band, the McCoys, to record *Johnny Winter And* and its concert album sequel, *Johnny Winter And/Live*. This early Seventies foray into rock and roll would produce some of Winter's biggest hits, including "Rock and Roll Hoochie Koo" and "Still Alive and Well," both penned by Derringer.

Winter was unique in his ability to play the blues with all the frenetic urgency of rock and roll, and his rock playing was imbued with the deep emotional resonance of the blues. But the early Seventies were also when Winter first succumbed to heroin addiction, an affliction that would hound him throughout his life, seriously compromising his health. Given the challenges he faced, the fact that he made it to 70 seems somewhat miraculous.

Winter was in top form in 1977, however, when he joined forces with the legendary Muddy Waters, producing and performing on Waters' album *Hard Again*. This superb recording was a comeback for the bluesman, who had long been one of Johnny Winter's heroes. It also marked the start of a blues resurgence for Winter himself. Winter subsequently worked on three more Muddy Waters albums, *I'm Ready* (1978), *Muddy "Mississippi" Waters* (live, 1979) and *King Bee* (1981). He also employed Waters' seasoned backing band for his own triumphant return to the blues, 1977's *Nothin' but the Blues*.

Winter continued to record solid discs for blues labels like Alligator and Point Blank throughout the Eighties, Nineties and beyond. He was on another creative roll toward the end of his life. His 2011 album, *Roots*, was followed by a career-retrospective box set, *True to the Blues: The Johnny Winter Story*, released earlier this year with liner notes by *Guitar World* editor-in-chief Brad Tolinski. There is also a documentary film in the works. Winter's final album, *Step Back*, featuring guest performances by Eric Clapton, Billy Gibbons and Joe Perry, is scheduled for a September 2 release.

What was intended as a resurgence has now become the triumphal final act in a life of profound commitment to the blues. Winter's prominent place in the great pantheon of blues giants is assured.


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Unlocking the Truth Prep for Their Debut

THE BROOKLYN TEENS GRADUATE FROM THE SIDEWALK TO THE STUDIO. By Richard Bienstock



A LITTLE MORE than a year ago, a one-minute video appeared on YouTube of three preteen boys jamming some intense deathcore riffs outside of a subway station in New York City's Times Square. The clip was titled, aptly, "Brutal Breakdown," and the novelty of the kids' ages, combined with the fact that they looked and sounded pretty great, led to it garnering more than a million-and-a-half views. The trio in question—guitarist and singer Malcolm Brickhouse, drummer Jarad Dawkins and bassist Alec Atkins, who go by the name Unlocking the Truth—have now become something of a phenomenon, opening for major acts like Motörhead, Queens of the Stone Age and Guns N' Roses. Currently, they're getting set to enter the studio with producer Joey Sturgis to record their debut album.

And they're all in the seventh grade.

"At first we were doing it just for fun," says Brickhouse, calling from his parents' home in the Flatbush area of Brooklyn, after a long day of school. "But now we're serious. Even when I'm at school and I'm bored, I just think about the band and new music I could write."

Brickhouse began playing guitar at seven years old, and credits Jeff Loomis and Disturbed's Dan Donegan as two of his biggest influences. He hopes to one day play a show with Disturbed—"the band that got me into metal"—but for now, he's just amazed at just how far UTT have come. "It's humbling to go from practicing in a basement in Bushwick to opening for Guns N' Roses," he says."

This summer, Unlocking the Truth will get their fix of playing to metal crowds when they appear at the Heavy Montreal festival alongside Metallica. They'll also be hunkering down in the studio with Sturgis. "He's trying to get our music to sound more 'adult-ish' and intricate," Brickhouse says of working with the producer.

Hopefully, the guitarist adds, the album will prove to people that Unlocking the Truth is a brutal metal band, regardless of its members' ages. "I know it's unique to have a metal band of 13-year-olds, because we follow a lot of other bands and almost every band are adults," Brickhouse says. "But this is what we love to do. And as our music progresses and we get better and better the age thing won't matter to anyone anymore."

PHOTO BY JIMMY HUBBARD



Within the Ruins Race Against the Clock

THE GROUP TURNS IN *PHENOMENA* IN RECORD TIME.

By Jon Wiederhorn

LAST DECEMBER, WESTFIELD, Massachusetts, technical deathcore machine Within the Ruins took a month off to recharge their engines before heading back on tour. Then, in the beginning of 2014, their plans were abruptly changed. Eager for a follow-up to Within the Ruins' 2013 album, *Elite*, their label instructed them to start working on a new album and have it ready in time for summer release.

"My first reaction was, 'Fuck no, it's never gonna happen,' because we've never worked that quick," says guitarist and songwriter Joe Cocchi. "Then I took a step back and looked at the situation as a challenge."

Cocchi already had the skeletons for two new songs, so he and drummer Kevin McGuill finished those and furiously wrote around the clock. As on *Elite*, the band contrasted percussive, machine-gun rhythms with half-speed, lunging riffs, then added short-circuiting guitar effects and harmony-laden leads. In spite of the time limitations, the band's new songs were more diverse, downplaying trite breakdowns and emphasizing jarring tremolo squalls and volume knob and toggle switch manipulation reminiscent of Tom Morello.

"I like shreddy leads," Cocchi says. "But I also like making crazy sounds."

The result of their beat-the-clock effort is *Phenomena*, the group's new album. Cocchi wrote half of the songs on a Legator six-string tuned to drop-D before he realized he wanted a deeper tone for the other tracks, so he switched to a seven-string with the lowest string tuned an octave below traditional drop C. The guitarist experimented further by layering as many as eight guitar parts for a single solo. Live, he emulates the sound by adding pre-recorded harmonies and effects to the mix.

"Kids give me shit for that," he says. "But our goal is to sound as good live as we sound on record. We wanted this album to be awesome, so we said, 'Let's just do it and we'll figure out later how to play it live.'"

AXOLOGY

- **GUITARS** Legator Ninja 350 Series six- and seven-string
- **AMPS** Fractal Audio Axe-Fx with a Peavey 5150 patch into a Mesa/Boogie tube power amp
- **EFFECTS** Axe-Fx Tremolo, Delay Tube Screamer, Dunlop Crybaby Wah
- **STRINGS** D'Addario, Cleartone



I. RITTER

INQUIRER
GLENN PROUDFOOT
BY JEFF KITTS

What inspired you to pick up a guitar?
Angus Young from AC/DC was my initial inspiration. His energy just blew me away. I remember seeing a clip of AC/DC when I was around four or five years old. From that point on I knew that this is what I was meant to do.

What was your first guitar?
My brother Grant bought my first guitar. The brand was DIA, and it was an SG copy. It was wine red in color, with a Bigsby-style tremolo. Since it was the same shape as Angus Young's guitar, I just thought it was the coolest thing in the world.

What was the first song you learned?
The first really cool thing I learned to play properly was "Master of Puppets" by Metallica.

What do you recall about your first gig?
My first club gig was when I was 16. It was at a rock venue in Melbourne [*Australia*]. I was really nervous leading up to it, but once I hit the stage, I felt like I was 12 feet tall.

What's your proudest moment on your new album, *Ineffable*?
Having Tommy Emmanuel and Johnny Hiland record with me was such an amazing honor. Tommy was one of my childhood heroes, and Johnny has been a major influence on my country/bluegrass playing. They were both amazing and so generous with their time and talent. Having the respect of your peers is the most valuable thing on the planet.

Got any advice for young players?
Guitar playing is not a sport, but I it is competitive, especially when it comes to auditioning for bands and gigs. So make sure your goal is to be the best you can for you. That way you can enter those situations feeling confident and relaxed.

Australian guitarist Glenn Proudfoot is a teacher, writer and lead guitarist for European prog-rock band Prazsky Vyber. For more information, visit facebook.com/officialglennproudfoot.

PHOTO BY JEREMY DANGER



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PHOTOS BY **JIMMY HUBBARD**

RUDOLF SCHENKER AND MATTHIAS JABS

Scorpions' dynamic guitar duo have been rocking you like a hurricane for more than 35 years. But what *Guitar World* readers really want to know is…

Interview by Brad Angle

Q: MATTHIAS, I KNOW YOU LOVE YOUR MASTERTONE AMPS. FOR THOSE OF US WHO CAN'T GET OUR HANDS ON ONE, WHAT WOULD YOU RECOMMEND AS A SUITABLE REPLACEMENT TO GET CLOSE TO YOUR SOUND?

—LIOR BEN-BASSAT

MATTHIAS JABS That's difficult! I want to say a Marshall, because that's what we used at the beginning. But we moved on to amps with extra gain. So I'd say check out the Fender Prosonic combo amp, which I played before. They're hard to find but really good.

Q: Scorpions have such a deep catalog of hits. What track are each of you most proud of and why?

—Darren

JABS Without thinking too hard, I'd say "Rock You Like a Hurricane." It's the most outstanding rock song we have. I was reading the other day that "Rock You Like a Hurricane" was voted the best guitar song of 1984, even though Van Halen had an album out! So that's obviously good. I'd say "No One Like You" as well. I arranged it completely by myself, and it was the most played rock song on the radio in 1982. It has a lot of guitar in it. I think it's too much guitar for today's radio! [*laughs*]

RUDOLF SCHENKER I think of it like love, peace and rock and roll. From the Scorpions songs, love would stand for "Still Loving You," "Wind of Change" for peace, and "Rock You Like a Hurricane" for rock and roll. Well, I didn't write "Wind of Change," but it still fits. [*laughs*]

Q: Rudolf, you grew up in Germany in the years after World War II. Can you describe what that was like? Was it rough?

—Ken Dahl

SCHENKER The thing about Germany back then was that *everything* was destroyed. So everyone was into rebuilding. Germany is very precise, and of course, there were the old farts. We came along with our long hair and had hard times with these kinds of people that were very much like, "You have to have short hair!" It was also difficult to play in West Berlin, so we had to cross the border into the DDR [*former state of East Germany*]. And the DDR people were even worse! You had to open up the bus and take everything out, because they thought we had drugs. It was not easy.

But on the other hand, it was a very special time because of rebuilding and seeing peace and music coming from England, like the Beatles and Stones. That's how I found my way to ignore the old way of living. That's also why I said to our guys we needed to go to France and Belgium to play. I put a clause in the contract that said when we play in France, they have to release our album in France. Because normally the German companies wouldn't release the record in those places. But since it was in our contract, they released it in France and Belgium, and that's the reason we broke into those countries.

Q: You guys have been one of the world's most successful bands for a long time. How did you keep from falling into the traps of drugs and unprofessional behavior like a lot of other groups?

—Neil Prosjc

SCHENKER That's one good thing about the Germans…

JABS We know how to recuperate well! [*laughs*]

SCHENKER When I was starting the band, I was looking for good musicians, but also people that I could be friends with. I wanted to have a gang of friends and have an adventure. And when it's like that, you have one guy watching the other guy, and the other guy watching another guy. So if anyone went too far, we would step in. In the early days, we didn't have a manager, so I had to do that myself. I learned by doing. I found that by being involved in management, I had to be precise. You can party, but you have to know when it's time to be done partying and play the show.

JABS Exactly. When we started out in Germany, we had no support from anybody—management, agents…nothing—so we had to do everything ourselves. That makes you more disciplined and tougher, and you try harder. And since we come from Germany, we had a harder



Q:

RUDOLF, YOU'RE ONE OF THE GREATEST RHYTHM PLAYERS. WHAT GUITAR PLAYERS INSPIRED YOU?

—CHRISTIAN GARRIDO

SCHENKER I think Keith Richards, Malcolm Young and Jimmy Page. That's the three. When we played Hammersmith Odeon in London four or five years ago, who came into my dressing room? Jimmy Page. That was a great honor. I always liked him very much because of composing and playing guitar. He may not be the best or fastest guitarist, but he's the most creative. He used those open tunings, and he's a producer. He did everything and was so inspiring to me.

time getting out to play the world than maybe some British or American bands. Now we have all that professional stuff around us, but we still have the old mentality. For example, after all that touring in the Eighties, if we would have finished and returned to a place like Los Angeles—where all the drug people were hanging out—chances are we'd fall for all of that. But if you returned to Hanover, Germany, like we did, there's no drug dealer around the corner. So we were able to recupe a lot faster and just get ready for the next tour faster. Being from Germany was a disadvantage in the beginning, but it turned out to be an advantage in the long run.

Q: Rudolf, does the trademark Schenker Flying V originate with you or your younger brother, Michael?

—Joe Holesworth

SCHENKER I started with the Flying V. After I first saw the poster of Johnny Winter with a [*Gibson*] Flying V, I told my brother, "This is my guitar!" Later, my brother was in Hamburg and he called me from the music store and said, "Rudolf you have to come here. They have a Flying V!" In those days I was playing a red stereo Gibson semihollow [*possibly an ES-345 or 355*]. I brought my guitar and went over to the shop and asked how much the V was: 3,250 German marks. I said, "What can I get for my guitar?" He said, "2,000, and for the rest each month you send me 100 mark." And he let me take the guitar with me. And from the first moment I played that guitar with a 50-watt Marshall, it was perfect.

So we had to do this festival, and my brother came to me and said, "Rudolf, my girlfriend locked my guitar in her house and they left for vacation!" I called around to see if we could borrow a guitar from someone, but the only thing we found was a Gibson Melody Maker, and it made so much feedback when my brother was playing lead. So I said, "Here, try my Flying V." So he played my V, and I had to play the fucking Melody Maker! [*laughs*] My brother came back after we played the concert and said, "Rudolf, I can't give you this guitar back!" And from that day on, he has played the Flying V. After that, I went through all kinds of guitars—SGs, Fenders, Firebirds. Then when my brother had the offer to go off with UFO, the first thing I did was go out and buy a Flying V. [*laughs*]

> **"I think 'No One Like You' has too much guitar in it for today's radio!"**
> *—Matthias Jabs*

Q: I have always found that European guitarists have a much stronger sense of melody in their work compared to Americans. Why do you think that is?

—Darren Oxbury

JABS I think the difference is clearly the American guitarists are based in the blues. Some Europeans are too, but most, especially the Germans, are based on classical music. It's in our system. I had nothing much to listen to in the beginning, so I listened to some of the classical music my father had on old vinyl. I learned a lot from Violin Symphony in E minor Opus 64 by Felix Mendelssohn Bartholdy. I picked that one because it was a melody that I could follow. Some of the classical music was structured in such a, well, not-so-commercial way, as we would say these days. [*laughs*] But Opus 64 influenced me a lot.

**Nashville thought Hank Williams was trouble.
Here's his partner in crime.**



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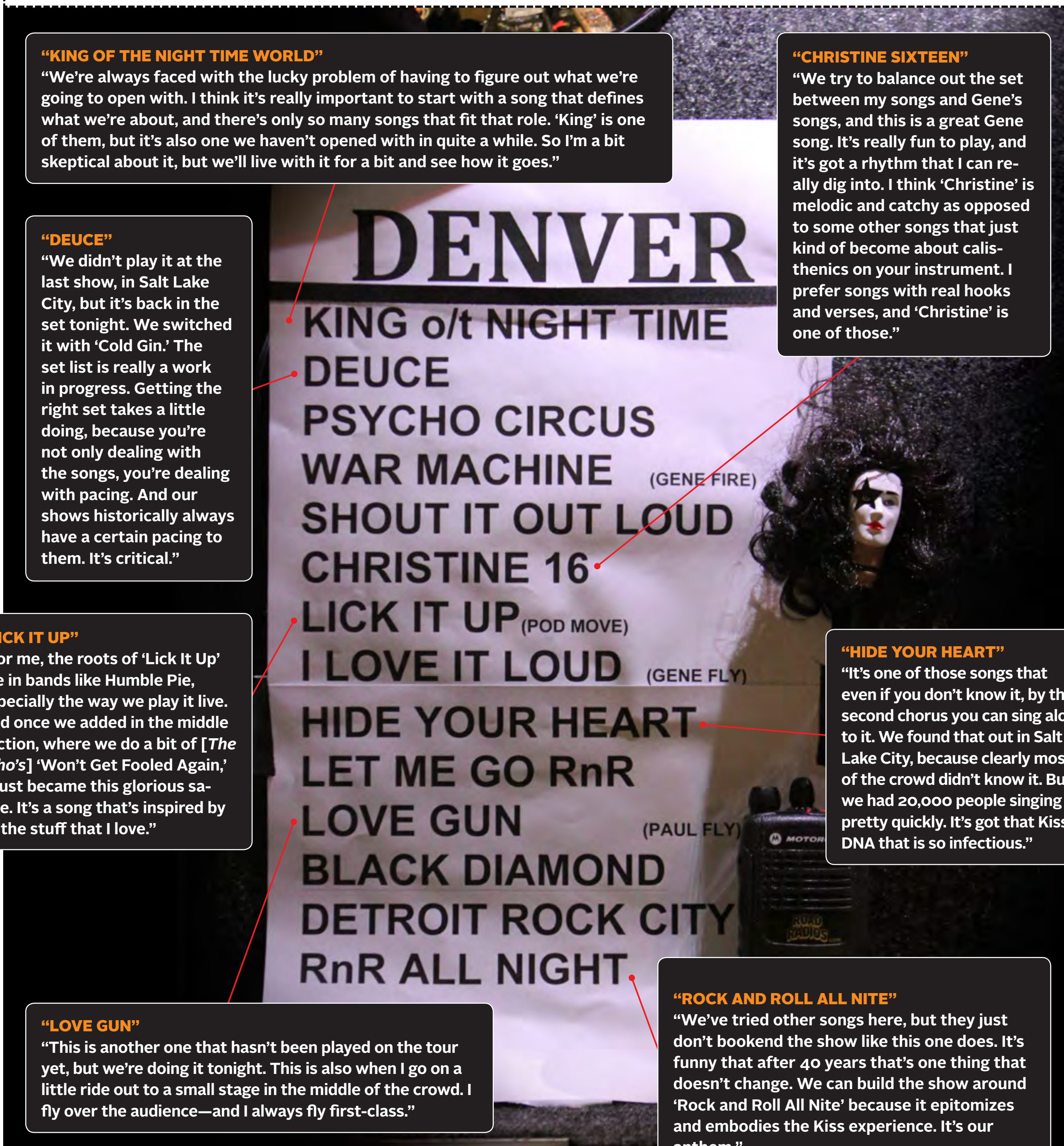
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PAUL STANLEY OF KISS

VENUE: Pepsi Center **DATE:** June 25, 2014 **LOCATION:** Denver, CO

Interview by RICHARD BIENSTOCK



"KING OF THE NIGHT TIME WORLD"
"We're always faced with the lucky problem of having to figure out what we're going to open with. I think it's really important to start with a song that defines what we're about, and there's only so many songs that fit that role. 'King' is one of them, but it's also one we haven't opened with in quite a while. So I'm a bit skeptical about it, but we'll live with it for a bit and see how it goes."

"DEUCE"
"We didn't play it at the last show, in Salt Lake City, but it's back in the set tonight. We switched it with 'Cold Gin.' The set list is really a work in progress. Getting the right set takes a little doing, because you're not only dealing with the songs, you're dealing with pacing. And our shows historically always have a certain pacing to them. It's critical."

"CHRISTINE SIXTEEN"
"We try to balance out the set between my songs and Gene's songs, and this is a great Gene song. It's really fun to play, and it's got a rhythm that I can really dig into. I think 'Christine' is melodic and catchy as opposed to some other songs that just kind of become about calisthenics on your instrument. I prefer songs with real hooks and verses, and 'Christine' is one of those."

"LICK IT UP"
"For me, the roots of 'Lick It Up' are in bands like Humble Pie, especially the way we play it live. And once we added in the middle section, where we do a bit of [*The Who's*] 'Won't Get Fooled Again,' it just became this glorious salute. It's a song that's inspired by all the stuff that I love."

"HIDE YOUR HEART"
"It's one of those songs that even if you don't know it, by the second chorus you can sing along to it. We found that out in Salt Lake City, because clearly most of the crowd didn't know it. But we had 20,000 people singing it pretty quickly. It's got that Kiss DNA that is so infectious."

"LOVE GUN"
"This is another one that hasn't been played on the tour yet, but we're doing it tonight. This is also when I go on a little ride out to a small stage in the middle of the crowd. I fly over the audience—and I always fly first-class."

"ROCK AND ROLL ALL NITE"
"We've tried other songs here, but they just don't bookend the show like this one does. It's funny that after 40 years that's one thing that doesn't change. We can build the show around 'Rock and Roll All Nite' because it epitomizes and embodies the Kiss experience. It's our anthem."

PHOTOS BY CARLA FREDERICKS


Bigsby



TELE-VISION

JOHN 5, the prophet of the Telecaster, shows us some rare mint-condition Teles from his collection and talks about his latest album, ***CAREFUL WITH THAT AXE***.

by **ALAN DI PERNA**

photos by **SEAN MURPHY**



“IT ALL STARTS when you get your first guitar for Christmas or your birthday,” John 5 explains. “You never know what that guitar is going to bring you. Is it going to bring you happiness or sadness, fortune or poverty?”

In John’s case, that first guitar, acquired at the tender age of seven, has led to a stellar career as one of recent rock’s most admired and sought-after guitarslingers. He’s enjoyed high-profile stints with everyone from Marilyn Manson to David Lee Roth to k.d. lang to Lynyrd Skynyrd. Since 2005, he’s been guitarist-in-chief for Rob Zombie and is currently working on the score for Zombie’s newest horror flick, *31*. In the past decade, the man born John William Lowery has also emerged as a solo artist and all-around virtuoso guitar hero in his own right. He pioneered the now-popular, if unlikely, hybrid of shred guitar and wild country pickin’, and serves it up with his own twisted sense of campy goth panache.

John’s newest solo album, his eighth to date, is called *Careful with That Axe* and features bassist Matt Bissonette (Joe Satriani, David Lee Roth, Elton John) and drummer Rodger Carter (Lita Ford, Gene Simmons, Glen Campbell). The album is packed with all the speed-demon riffology and feats of fretboard acrobatics that his fans have come to expect. “I wanted to make this record so intense,” he says. “You know, it’s a guitar record. It’s not like anything else.”

The album’s title is a nod to Pink Floyd’s 1968 tour de force psychedelic jam “Careful with that Axe, Eugene.” But given the macabre side of John’s persona, he feels that the name has a special resonance in his case. “An *axe* is a guitar, obviously,” he says. “But the phrase ‘careful with that axe’ could also be about ax murders, and some of the song titles revolve around ax murders.”

While his over-the-top playing style is always reckless and daring, John has indeed been careful with his ax, steering it from triumph to triumph. And he’s especially careful with the axes in his legendary collection of mint-condition vintage Telecasters.

“I’m a Telecaster connoisseur, and I love my Teles,” he says. “I have one from almost every year since the very beginning, in 1950. I’m so

obsessed with them. I just really enjoy the history of Fender—the story of Fender and how it all came about. I have a collector's soul."

For *Careful with That* Ax, John mainly stuck with his favorite contemporary Fender, a gold John 5 signature model Tele. "I've had that guitar for about six years now, and it's just worn in beautifully," he says. "I play it all the time. I didn't use a lot of other guitars on the album just because we were playing everything live in the studio and just this one guitar gave me pretty much everything I needed. I only used one Marshall JVM combo amp with a Boss Super Overdrive, Boss Noise Supressor and Boss Chorus. That's pretty much what I use live too, when I'm playing with Zombie, and I wanted to have that vibe in the studio. I didn't use a lot of gear this time because I just wanted to do everything with my hands. I went into this kind of like a boxer. I trained and trained, and I rehearsed quite a bit with Rodger and Matt. I think they both did a phenomenal job with this, just sounding out of control at times, but then pulling back on the songs that called for that."

The album reflects on John's formative years as a guitar monster in training, starting with the opening track, "We Need to Have a Talk About John." A chaotic collage of wild sounds and spoken-voice snippets, it sets the mood for what's to come. "When my parents gave me that first guitar, I became totally obsessed," John says. "I would stay in my room all the time with it, and my parents were concerned. That's why the track is called 'We Need to Have a Talk About John.' It's just this weird intro—all this crazy stuff. That's kind of what was going on in my mind at that time."

Other tracks pay homage to some of John's earliest musical influences. The frenzied first single, "This Is My Rifle," he says, "is a kind of tribute to Al Di Meola. And there are two covers of songs by [*country guitarist/singer/songwriter*] Jerry Reed—'Jerry's Breakdown' and 'Jiffy Jam'—'cause my dad used to listen to Jerry Reed a lot, and that's what I heard growing up. And the song 'El Cucuy,' which means 'The Boogieman,' is a tribute to Spanish flamenco guitar, which I really love."

For "El Cucuy," John played a Martin nylon-string and a D-45 steel-string, while for the two Jerry Reed tunes, he busted out one of the rarest items from his vintage Tele collection: his 1950 Broadcaster.

"For those songs, I wanted that traditional sound of the old Fifties and Sixties type of playing," he says. "And of my vintage Teles, I would have to say this Broadcaster is my favorite. It's got a small neck and I've got small hands. It's just a great player. Fender only made about 150 of these guitars. Leo Fender loved TV and radio, so he named the guitar the Broadcaster. But Gretsch already made a drum set named the Broadkaster, so they sued Fender and Fender had to stop making Broadcasters immediately. So they're very rare. The one I have is all original, and it's in perfect



John's 1961 Telecaster Custom with rare sienna sunburst finish; (left) with his Broadcaster (in hand), a few Telecasters and an Esquire

"I just really enjoy the story of Fender and how it all came about. I have a **collector's soul.**"



John with some of the guitars he keeps stored at a secret location.

condition. It's the cleanest Broadcaster I've ever seen." John purchased it from Norman's Rare Guitars, in Tarzana, California. "It was the priciest of any of my guitars," he says. "I paid about $135,000 for it, but it's worth it."

John's vintage guitar collection is lodged in massive wooden storage crates inside a warehouse at a top-secret location. "The crates are kept off the ground in case of, God forbid, a flood or an earthquake," John explains. "Because they're all really expensive guitars. The best of the best of the best. I have tons of Telecasters but also about 50 Les Pauls, six or seven SGs and a bunch of Gretsches. I have pretty much everything, and I keep it all in this storage place. I'll break one out every once in a while and play it."

Always a collecting maniac, John had previously amassed a horde of Kiss posters that he sold for $75,000 a few years back. He used that money to start his vintage guitar collection. Asked to name his top five Fender faves from the collection, apart from the 1950 Broadcaster, he's quick to cite his 1961 Telecaster Custom with a rare sienna sunburst finish. The instrument is pristine and has the original hangtag dangling from the headstock.

"This is another one I got from Norm's Rare Guitars," he says. "This guitar had just one previous owner, who purchased it from Ernie Ball's music store on Ventura Boulevard in 1961 for $200. [*The shop, at 19501 Ventura Boulevard in Tarzana, was the first music store in America to sell guitars exclusively*.] The guitar came with the original purchase sheet. It's just a beautiful piece of wood. Fender only did the sienna sunburst—with the red sides rather than the dark, almost black sides—until about 1962. So it's rare to get one of these. It's one of my most prized possessions."

Next up on John's Top Tele list is a 1959 Telecaster in absolutely mint condition that he tracked down at Dave's Guitar Shop in Wisconsin while passing through the state on tour. "I hunt all the time," he says. "I do love the hunt. Sometimes I find a great deal. Sometimes I find a guitar that's not such a great deal. But you gotta do what you gotta do, 'cause you'll never find it again."

Like most lovers of early Telecasters, John has a fondness for "blackguard" Telecasters/Broadcasters and Esquires—those produced between 1950 and 1954, which are recognizable by their black pickguards. His 1954 blackguard Telecaster boasts a particularly vivid and gorgeous blond finish. "The reason why the color is so light is that the guitar has not been out of the case so much," he says. "So it's kept its original color really well. They're usually darker in color 'cause they've been out in the light. But this one is really bright."

Then there's John's 1952 Esquire. The Telecaster's single-pickup cousin, the Esquire was actually Fender's first foray into the solidbody Spanish guitar market, preceding the Broadcaster by a few months in 1950. Like everything in his astounding collection, John's 1952 Esquire is in frighteningly mint condition.

"I got a really good deal on this one," he says, beaming. "I paid around $30,000 for it, but it's worth a lot more today, especially in this condition."

Not at all hung-up on the past, John also has a penchant for designing brand-new custom Teles based on bizarre concepts. These include such curios as his famed Lava Lamp Tele. Its clear, hollow acrylic body is filled with green antifreeze, which produces trippy visual effects. He calls his latest creation Tele-Vision.

"I had this Fender Esquire body laying around," he explains. "I routed it out and put an iPad Mini in it. So when I'm playing this guitar onstage, I'll have a movie playing on it. I just thought it made a lot of sense, since the Broadcaster and Telecaster were named for TV, and everything is so visual these days. Everybody's watching downloads of TV shows, videos and movies. I think Leo Fender would be proud of this guitar." GW


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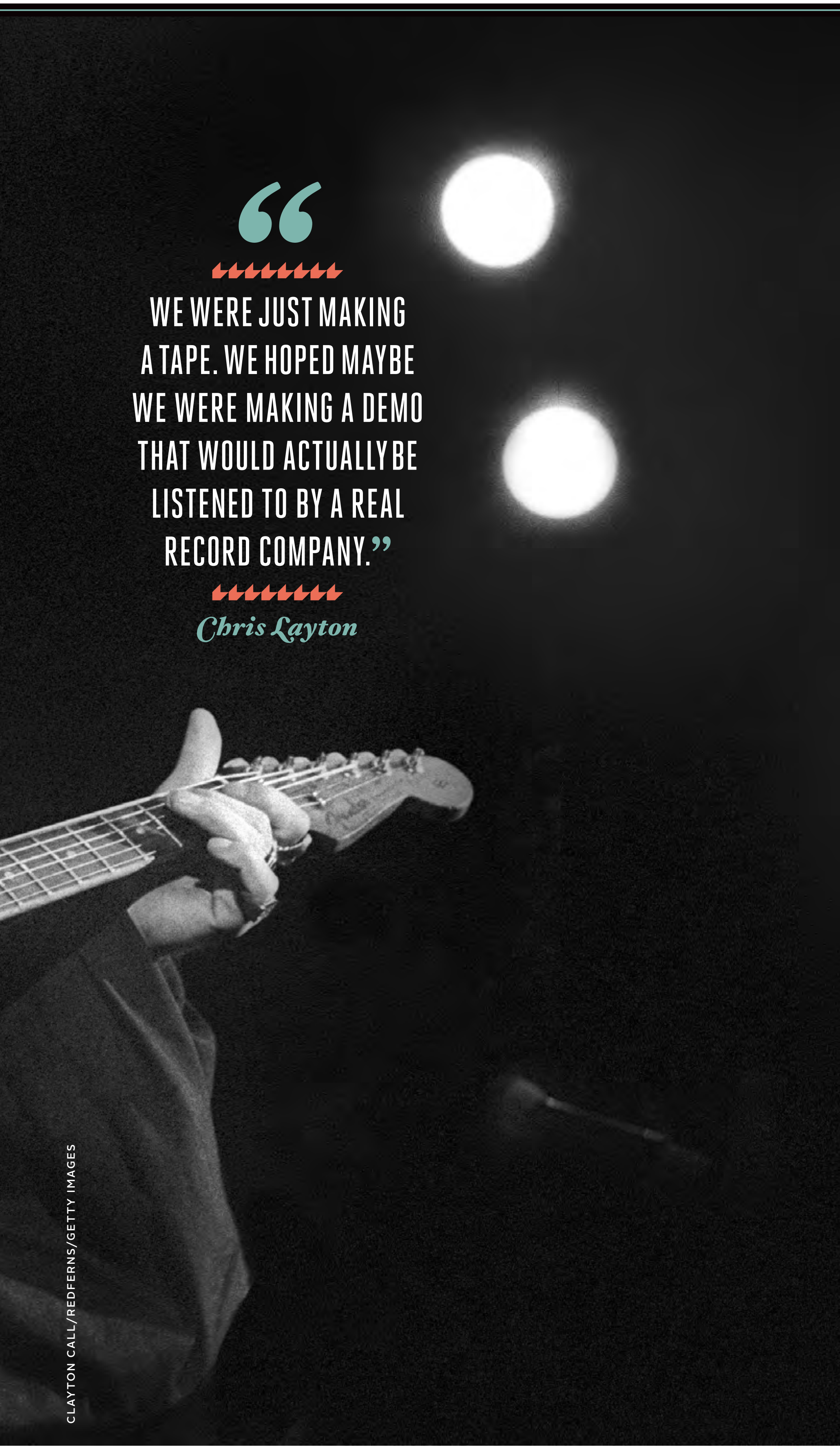
Austin Power

Guitar World celebrates the 30 greatest recordings of Stevie Ray Vaughan—from "Texas Flood" to "Riviera Paradise"… from "Couldn't Stand the Weather" to "The Sky Is Crying."

IT'S HARD TO BELIEVE, but Stevie Ray Vaughan would have been 60 years old this October 3. In honor of his memory, *Guitar World* explores his 30 greatest guitar moments. Our list digs deep into his artistry, while taking historical importance and other factors into account. We've considered everything, including his official studio work and posthumous releases, all of which will be included on Legacy Recordings' 13-disc box set, *Stevie Ray Vaughan and Double Trouble: The Complete Epic Album Collection*, due in October. We also considered his DVDs and videos available online—pretty much everything and anything he recorded with a Fender Strat, which, as reported in this issue, is also celebrating its 60th anniversary.

By **Andy Aledort** • **Damian Fanelli** • **Brad Tolinski**


SRV



CLAYTON CALL/REDFERNS/GETTY IMAGES

"WE WERE JUST MAKING A TAPE. WE HOPED MAYBE WE WERE MAKING A DEMO THAT WOULD ACTUALLY BE LISTENED TO BY A REAL RECORD COMPANY."

Chris Layton

1

Texas Flood

TEXAS FLOOD 1983

STEVIE RAY VAUGHAN and Double Trouble—bassist Tommy Shannon and drummer Chris Layton—didn't walk into Jackson Browne's Down Town Studio in Los Angeles in late 1982 with highfalutin plans about recording their monster debut album. In fact, their sites were set much lower. "We were just making a tape," Layton said. "We hoped maybe we were making a demo that would actually be listened to by a real record company." Browne had offered them 72 hours of free time, and the group recorded 10 songs over its last two days at the studio.

The last tune to be tracked was "Texas Flood," an obscure slow-blues tune recorded in 1958 by Texas bluesman Larry Davis (with Fenton Robinson on guitar) that had been a staple of Vaughan's live shows for years. Vaughan's version, which borrowed heavily from Davis' arrangement and singing style, was recorded in a single take—live—just as the clock ran out. According to Nick Palaski and Bill Crawford's *Stevie Ray Vaughan: Caught in the Crossfire*, there were only two overdubs, both covering mistakes made when Vaughan broke strings.

Listening to Vaughan's ferocious Albert King–on-steroids two-string bends, it's a miracle another three or four E and/or B strings didn't self-destruct every few bars. The stark, five-and-a-half-minute recording is a composite of everything that made Vaughan great, from the note choices to the intensity to his ability to learn from, yet build upon, the groundwork laid by his influences.

2

Pride and Joy
TEXAS FLOOD

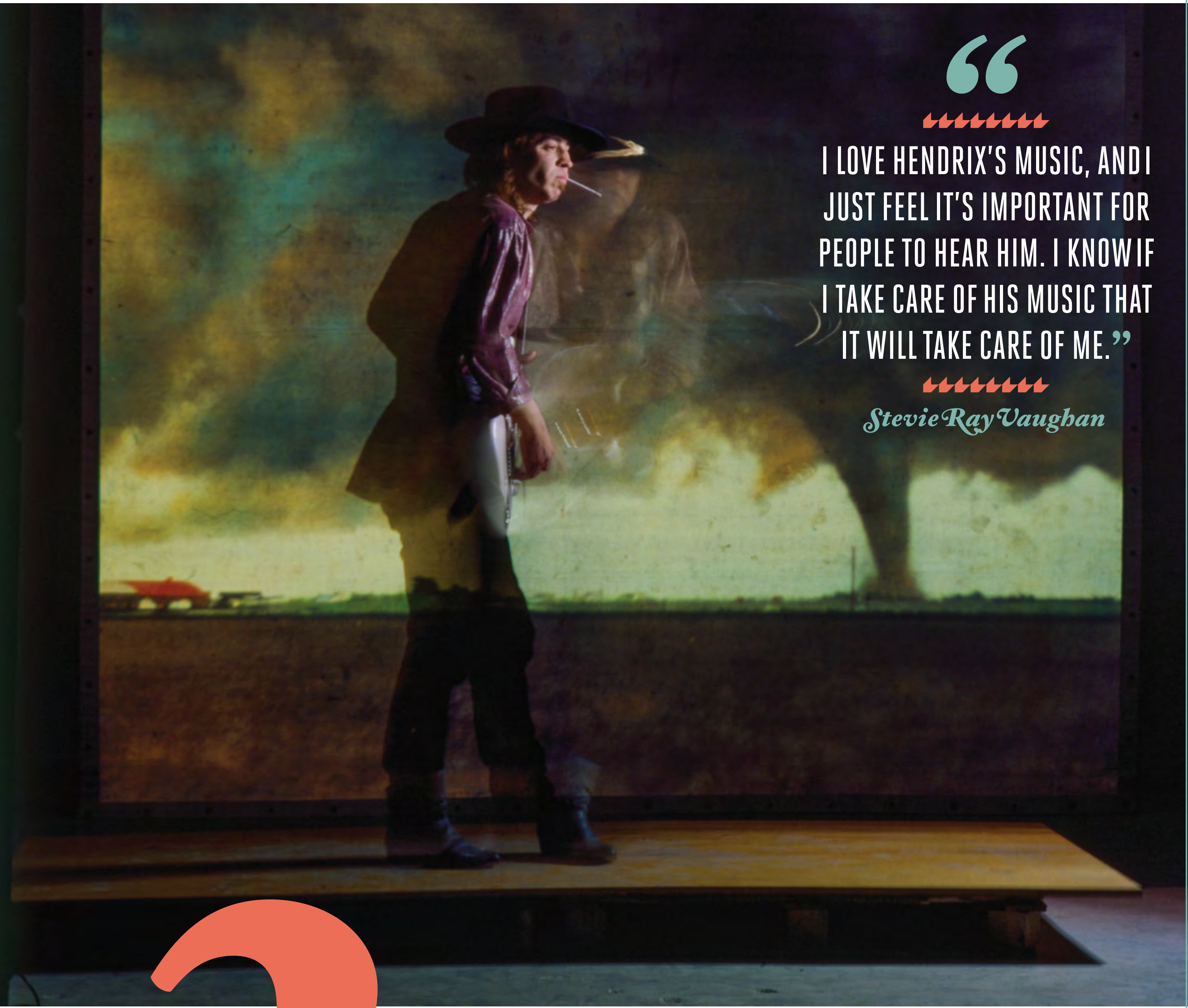
IMAGINE WHAT RADIO listeners in 1983 thought when they first heard the fat, droning E♭ notes that kick off Stevie Ray Vaughan's "Pride and Joy." After their steady diet of Irene Cara, Flock of Seagulls and Human League, did they even know it was a guitar? Regardless, the notes—which quickly morphed into a rollicking Texas shuffle—underscored the return of heartfelt guitar music as a viable artistic force.

Part of what makes "Pride and Joy" stand out from, well, pretty much everything else is its reliance on heavy-gauge open strings, including the high E (.13, tuned to E♭), B (.15, tuned to B♭) and low E (.58, tuned to E♭). Throw in Vaughan's trademark "Number One" Strat, an Ibanez TS-808 Tube Screamer, a Roland Dimension D Chorus and a Dumble amp (which belonged to Jackson Browne), and you've got something truly unique.

"Stevie wrote 'Pride and Joy' for this new girlfriend he had when he was inspired by their relationship," Layton said. "Then they had a fight and he turned around and wrote 'I'm Cryin',' which is really the same song, just the flip side, lyrically."



STEPHANIE CHERNIKOWSKI



“I LOVE HENDRIX'S MUSIC, AND I JUST FEEL IT'S IMPORTANT FOR PEOPLE TO HEAR HIM. I KNOW IF I TAKE CARE OF HIS MUSIC THAT IT WILL TAKE CARE OF ME.”

Stevie Ray Vaughan

3

Voodoo Chile (Slight Return)

COULDN'T STAND THE WEATHER 1984

IT'S BALLSY WHEN any guitarist attempts to cover a Jimi Hendrix song, let alone a masterpiece like "Voodoo Chile (Slight Return)." And even though SRV was no ordinary guitarist, he labored long and hard over the decision to include his version of the tune on his second album, *Couldn't Stand the Weather*.

"I love Hendrix's music," Vaughan told *Guitar World* in 1985, "and I just feel it's important for people to hear him. I know if I take care of his music that it will take care of me. I treat it with respect—*not* as a burden. See, I still listen to Hendrix all the time, and I doubt I'll ever quit."

In many ways Stevie was a perfect envoy for Jimi, as witnessed by his electrifying studio take on "Voodoo." His uncanny ability to smooth out some of Hendrix's weirder edges without losing any of the music's power or excitement allowed him to credibly deliver Jimi's avant-garde blues to a whole new generation of guitar fanatics.

COURTESY OF SONY

S3R0V

Rememberin' Stevie Ray Vaughan

Blues guitar legend BUDDY GUY pays tribute to his friend.

WHEN I RECORDED my "comeback" album, *Damn Right, I've Got the Blues*, for Silvertone Records back in 1991, I dedicated a song called "Rememberin' Stevie" to the late, great Stevie Ray Vaughan. Stevie was a wonderful guy, an incredible guitarist and a very close friend. I still miss him very much today.

I first heard of Stevie back in the early Eighties, when I was spending some time in Austin, Texas. There are some really great guitarists in Austin, and I always enjoyed going down there to jam. On one of these jams, I was up there playing my butt off and I heard this guitar playing coming up behind me that sounded *so good*. It was Stevie and his brother, Jimmie. We hung out for a while after that show and became good friends right away.

Shortly afterward, Stevie and I appeared together for a benefit concert in New York, put together by [*tennis star*] John McEnroe. At that show, we talked about the upcoming Chicago Blues Festival, at which both Stevie and I were going to perform. Stevie said, "You know, Buddy, they've got me headlining the show, but I don't think it's right that I'm billed over you." So I said, "Well, why don't we just go on together?" That's exactly what we did, and, man, we had a ball!

For a long time—about 11 years—I didn't have a recording contract. During that time, Stevie had been regularly performing a few of my songs, like "Mary Had a Little Lamb" and "Leave My Girl Alone" [*Vaughan's versions of these songs appear on* Texas Flood *and* In Step, *respectively*], and he would always say nice things about me to his audiences. I really appreciated that, because he turned a lot of people on to my music, and they may never have known about me otherwise.

I played with Stevie on the last night of his life at the show in Alpine Valley. [*On August 26, 1990, Eric Clapton headlined a show in East Troy, Wisconsin, featuring Buddy Guy, Stevie Ray and Jimmie Vaughan, and others. In the early hours of the 27th, the helicopter carrying Stevie from the venue crashed, killing him and all four passengers aboard.*]. Stevie, Jimmie, Eric Clapton, Robert Cray and I closed the show with a jam on "Sweet Home Chicago." At that Alpine Valley jam, everyone, and especially Stevie, played so well. That night, Eric and Stevie had come up to me to say that it made no sense that I didn't have a record contract. They were both always very supportive of my career and did whatever they could to help me out.

I'll never forget that night. They asked me to come out there and jam with them, and as soon as I walked out onto the stage, a woman threw a rose to me. We played the finale, "Sweet Home Chicago," and it was just great. Afterward, Eric, his manager, my bass player and I got into one of the helicopters. It had gotten so foggy that you couldn't see a thing right in front of you.

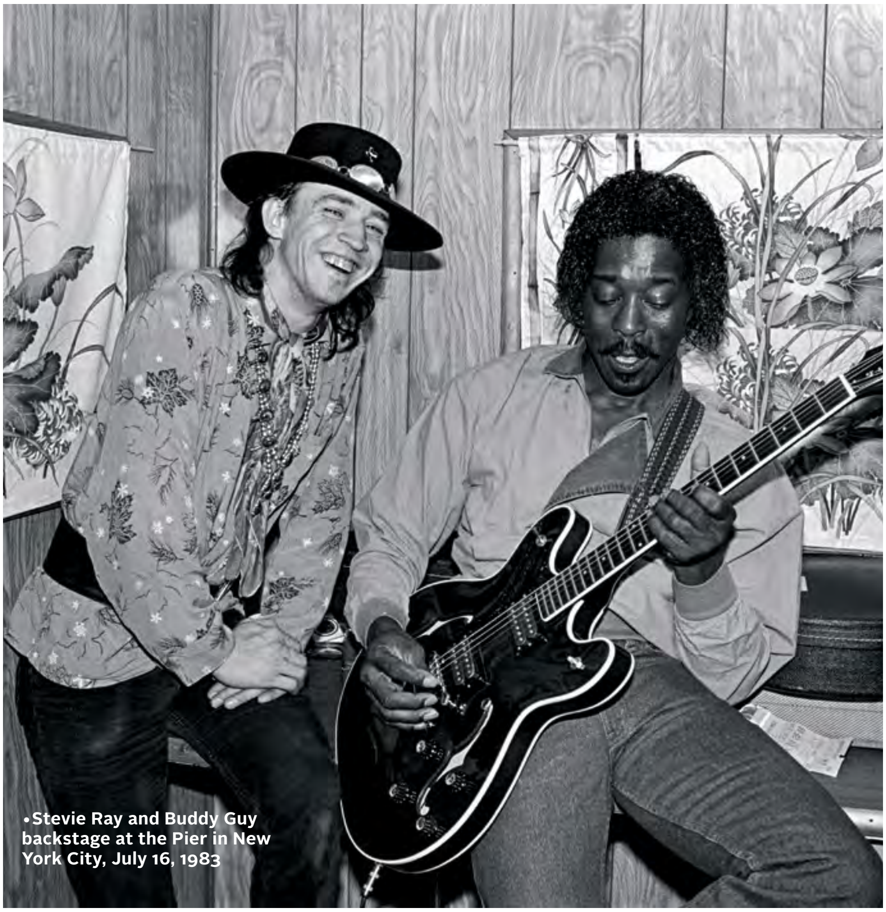
When we took off, no one in the chopper said anything until we got up above the fog, because it was scary. Stevie had driven to the show in a limo, and was supposed to take a limo back to Chicago's O'Hare Airport after the show. There was a tremendous amount of traffic on the roads, though, and when a seat opened up on the third helicopter, Stevie decided to take it.

The way I feel about it is, that's life. When God's ready for you, there's no way around it. That's the way I look at it, because it hurts when you lose someone who's that close to you.

When I did get the deal with Silvertone, Eric said that he'd be happy to participate, and he did. He did some great playing on the tune "Early in the Morning." I always knew that as soon as I got another record deal, Stevie would be the first guy I'd ask to play on it, but unfortunately, that was not to be.

At the time of the sessions for *Damn Right*, I was still feeling very hurt and shocked by Stevie's death. I had not planned to record "Rememberin' Stevie," but in the middle of one of the sessions I had a feeling come over me, and I thought, I just want to record this slow blues and dedicate it to Stevie. So that's what we did.

Stevie, along with Eric Clapton and the Rolling Stones, did so much to help me in my career, and I appreciate their support beyond words. When I finally did get that new recording contract, it only seemed right to dedicate a song to my close friend, Stevie Ray Vaughan.



•Stevie Ray and Buddy Guy backstage at the Pier in New York City, July 16, 1983

EBET ROBERTS/REDFERNS/GETTY IMAGES

4 Little Wing
LIVE AT THE EL MOCAMBO 1991

STEVIE RAY VAUGHAN'S electrifying performance of Jimi Hendrix's timeless ballad during his July 20, 1983, performance at the El Mocambo Club in Toronto, Canada, is one of the best live versions he ever performed, beautifully filmed and captured at what was the very beginning of his rapid ascent to stardom. Stevie always played the song as an instrumental.

Six months after this performance, he would record an instrumental version of "Little Wing" in the Power Station studio in NYC while working on his sophomore release, *Couldn't Stand the Weather*.

Without mimicking any of Jimi Hendrix's licks, Stevie expresses his own distinct musicality—as well as complete mastery of the guitar—while beautifully and faithfully emulating Jimi's style. He relies on specific elements, such as strong and wide vibratos, razor-sharp string bending and expressive legato techniques, delivered with a swinging 16th-note triplet feel.

Jimi's original studio take may have been a mere 2:24 in length, but SRV uses "Little Wing" as a vehicle for extended improvisation, as this stellar version stretches out to just over seven minutes long. A huge plus for all guitarists is that the DVD of this concert, *Live at the El Mocambo*, stays focused on his hands virtually the entire time, allowing for close scrutiny of just about every blazing lick, bend and vibrato that he performs.



BRIAN RASIC/REX FEATURES/COURTESY: EVERETT COLLECTION

5 Leave My Girl Alone
THE REAL DEAL: GREATEST HITS 2 1999

ONE OF THE most ironic things about Vaughan's tragic death in August 1990 was the fact that, in the last two years of his life, his playing had somehow improved. Vaughan's (and the rest of the band's) coke-induced distractions were snuffed out, and his portal—that magical gateway that connected the guitarist to his unique source of inspiration, divine or otherwise—was wide open.

A perfect example is this live 1989 version of Buddy Guy's "Leave My Girl Alone," recorded on the *Austin City Limits* TV show. Eric Clapton has mentioned how Jeff Beck "pulls" notes from his guitar; in this case, Vaughan is clearly "pushing" the notes out of his Strat, all in relentless, lightning-fast bursts that make you wonder what you've been doing with your life. His ominous groans between phrases underscore the passion and excitement he felt during every performance, especially when he was able to experience his surroundings as a clean and sober guitar god.

6 Lenny
LIVE AT THE EL MOCAMBO

"LENNY" IS A beautiful, Hendrix-inspired ballad that Stevie wrote for his wife, Lenora. The solo section is made up of alternating bars of Emaj13 and Amaj9. Stylistically, the song is very similar to Jimi Hendrix's classic ballad, "Angel." For this *El Mocambo* performance, Stevie chose to play a guitar he dubbed Lenny, a 1963/1964 guitar that Lenny bought for Stevie in the early Eighties. It was stripped down to the natural wood and features a light-brown stain as well as a butterfly tortoiseshell inlay in the body. The guitar originally had a neck with a rosewood fretboard, but Stevie soon replaced it with a maple neck that was a gift from his brother, Jimmie.

In true Hendrix style, Stevie treats the arpeggiated bridge section (*the B6-D6-G6-B♭6-A6 chord progression*) with subtle whammy bar manipulations. His improvised lines are based primarily on E major pentatonic (E F♯ G♯ B C♯), with brief use of the minor third, G, as a passing tone into the major second, F♯. Of great importance is the subtle use of hammer-ons, pull-offs and slides throughout, which serve to provide a liquid feel to his well-articulated and melodic phrases. When playing these lines, Stevie sticks with the index and ring fingers of his fret-hand. Of note is the smooth and effortless way he moves from playing straight 16th notes to playing lines articulated in 16th-note triplets.

7 Rude Mood
TEXAS FLOOD

ALONG WITH "TESTIFY" and "Lenny," "Rude Mood" is another of the three instrumental tracks recorded for SRV's debut release. Written by Vaughan and inspired by the Lightning Hopkins song "Hopkin's Sky Hop," this barn-burning track serves as a *tour de force* display of Stevie's mastery of a great many different guitar techniques, including fast alternate picking, complex sections devised of fingers-plus-pick hybrid-picking techniques, and seamless transitions from hard-driving



Stevie Wonder

Metallica's KIRK HAMMETT teaches you how to play like the great bluesman Stevie Ray Vaughan.

AS YOU PROBABLY know, Stevie Ray Vaughan is one of my all-time favorite guitarists. Ironically, I never had a chance to spend much time with his music while he was alive. Shortly after he died, I got hold of a video of him playing a live show, and I was totally blown away by his timing, tone, feel, vibrato, phrasing—everything. Some people are just born to play guitar, and Stevie was absolutely one of them.

It's nearly impossible to emulate Stevie's tone, because his hands and soul had a lot to do with his sound. Of course, you can approximate the tone of your favorite players by using the same gear that they do. If you want to get a sound similar to Stevie's, use a Fender Stratocaster. You'll get even closer if you get a vintage Strat and a vintage Fender amp, because that's what he used. His effects included an Ibanez Tube Screamer and a Vox wah.

Another factor in Stevie's killer tone was the gauge of his strings and how hard he would play. A lot of people try to get his sound by using a set of .009s, and you just can't do what he did with slinky strings like that. Stevie used really heavy strings—.013 (high E) to .058 or even .060 (low E)—so to get even close, you need to start with at least a set of .011s.

In addition, he was a super-aggressive player, so you'll have to play forcefully to get that big, percussive sound. Stevie didn't just pick from his wrist; he picked with his entire arm, as you can see in videos of him performing. He also used a lot of downstrokes and string raking, which added to his unique rhythm and lead sound.

• STRING RAKING

String raking is like percussive sweep picking, and it's a relatively easy way to spice up your lead playing. **FIGURE 1** shows a simple C minor blues lick that starts with a string rake. To play this, mute the A, D and G strings by lightly resting your left-hand index finger across them, and then quickly rake your pick across them using a single, smooth downstroke that ends with the half-step bend at the 10th fret on the B string. Adding this simple move to the lick adds extra emotion, attitude and emphasis. Try playing it without the rake and you'll hear what I mean.

• QUARTER-TONE BENDS

Another SRV move that adds bite and bluesy tension to a solo is to bend certain notes just a tad so they end up sitting right between two notes. **FIGURE 2** is an A minor run that features this technique. As you can see, the second-to-last note you play—the C at the 5th fret on the G string—is bent up a quarter step so that it sits right between C and C♯. Great blues players do this kind of thing all the time, and Stevie was especially good at it. He'd even add a quarter-note bend to notes he'd already bent up by one or even two steps. **FIGURE 3** is a Stevie Ray–style, bluesy E minor lick that uses string raking and quarter-tone bends.

• VIBRATO

Being able to shake a note in a way that complements both the song and the mood of the solo is a highly expressive art that Stevie perfected. I especially love his vibrato, because it is so wide and muscular. Unfortunately, this technique is almost as difficult to describe as it is to perform. To learn more about this, I recommend that you listen closely to his albums and watch videos of him in action, zoning in on what he does with his left hand. Check out SRV's video. It's a jaw-dropping experience, and if you watch closely, you can learn a lot.

FIG. 1

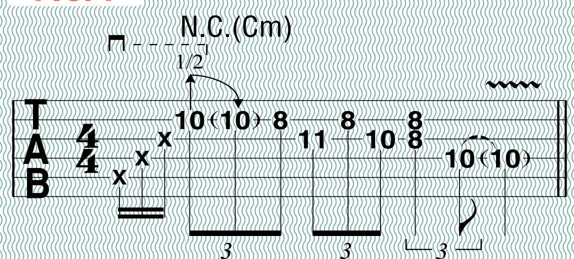


FIG. 2

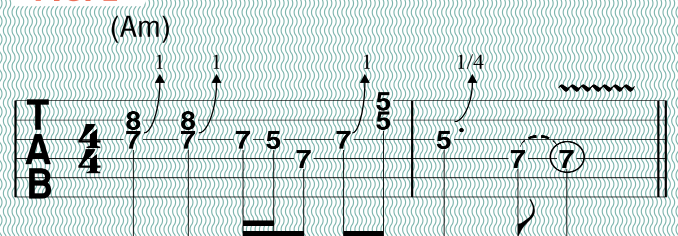
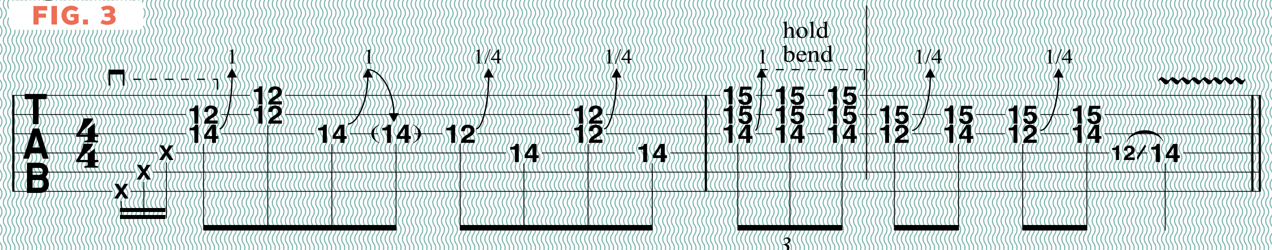


FIG. 3



JIMMY HUBBARD

rhythm playing to blazing single-note solos. As a composition, it is perfectly constructed into distinct and individual 12-bar choruses, each of which brings the intensity of the song to a new and higher level.

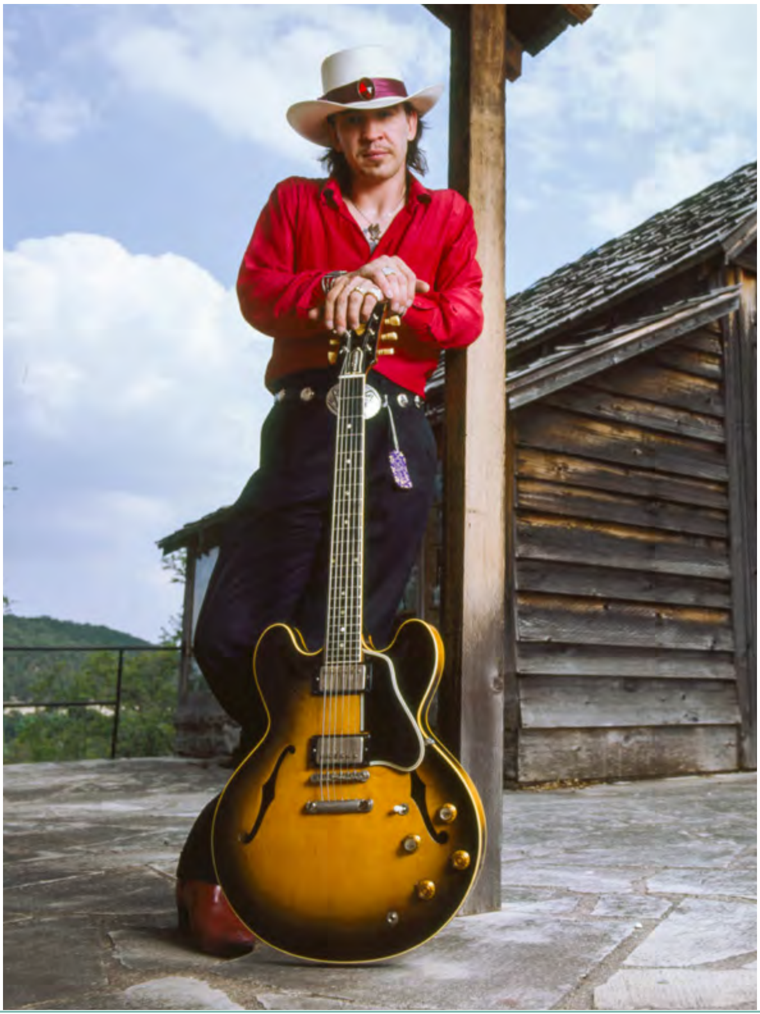
Says Double Trouble drummer Chris Layton, "In early '79, [*country DJ*] Joe Gracey made early recordings of Double Trouble while Lou Ann [*Barton*], Jack Newhouse and Johnny Reno were still in the band. That was blues stuff like, 'Ti Na Nee Na Nu,' 'Scratch My Back' and 'Sugarcoated Love,' along with an early version of 'Rude Mood.' Those recordings were done in the tiny basement of KOKE, a country station. Gracey recorded us on a four-channel mixer with a reel-to-reel, with everything done totally live using just four microphones."

It's fascinating to hear the recording of "Rude Mood" from that period, because the *Texas Flood* version, which is much faster, is a note-perfect recreation of it. There is virtually no improvisation whatsoever. It is almost unheard of for a blues guitar player to compose something that lengthy and complicated, and perform it note-perfectly for years and years, just as Stevie did. He displays incredible attention to detail on this song, and this is even more obvious when you compare the two studio versions, recorded four years apart.

8 Riviera Paradise

IN STEP 1989

STEVIE CALLED IT "The King Tone"—the bell-like, crystalline timbre of a Fender Strat played clean, warm and in the in-between (out-of-phase neck-middle and bridge-middle) pickup positions. And he put it to extraordinary use on *In Step*'s "Riviera Paradise," one of his rare but unforgettable forays into the world of Wes Montgomery–inspired jazz blues. Done in one magic take, the recording session was the stuff of legends.



DON HUNSTEIN COURTESY OF SONY

"THE PERFORMANCE WAS ABSOLUTELY INCREDIBLE, TOTALLY INSPIRED, DRIPPING WITH EMOTION—AND HERE WE WERE, ABOUT TO RUN OUT OF TAPE."

Steve Gaines



"Stevie told me he had an instrumental he wanted to try, and I said that I only had nine minutes of tape left," producer Steve Gaines recalls. "He said, 'Don't worry, it's only four minutes long.' We dimmed the lights and the band started playing this gorgeous song, which went on to six minutes, seven minutes, seven-and-a-half... The performance was absolutely incredible, totally inspired, dripping with emotion—and here we were, about to run out of tape.

"I was jumping up and down, waving my arms, but everyone was so wrapped up in their playing that no one was paying me any mind. I finally got Chris' attention and emphatically gave him the cut sign. He started trying to flag down Stevie, but he was hunched over his guitar with his head bent down. Finally, he looked up, and they brought the song down just in time. It ended, and a few seconds later the tape finished and the studio was silent, except for the sound of the empty reel spinning around."

9 Couldn't Stand the Weather

CAPITOL THEATRE 1985

COULDN'T STAND THE WEATHER, Vaughan's 1984 sophomore album, featured impressive guitar work and sold well, two factors that confirmed SRV and Double Trouble weren't a mere flash in the pan. Still, many critics and fans at the time couldn't help but notice that the album was something of a letdown. With its combination of originals and covers and heavy reliance on the blues, the eight-song collection had a "more of the same" feel about it.

Thirty years later, however, one can't help but notice that *Couldn't Stand the Weather* is where a Texas-sized portion of Vaughan's most essential recordings live. These include "Voodoo Chile (Slight Return)," "Cold Shot," "Tin Pan Alley" and the funky title track, which—contrary to the "more of the same" criticism—finds Vaughan working hard to break out of the blues mold of *Texas Flood*. The song features several fine guitar parts, from its free-form intro to its funky figures to its Albert King–Jimi Hendrix stew of a solo.

One of the most inspiring performances of the song—from September 1985 at New Jersey's Capitol Theatre—can be found on YouTube, courtesy of the Music Vault. It's all there: Vaughan's power, intensity, focus and mammoth stage presence.



•SRV with Double Trouble and John Hammond, the legendary producer whose recommendation helped the group land a record contract.

10 Testify
TEXAS FLOOD

THE IDEA OF Stevie Ray covering a funky song by the great R&B band the Isley Brothers might seem bizarre until you consider that rhythm and blues was a big part of the Double Trouble playbook. Besides, his choice of "Testify" makes perfect sense when you realize that the guitarist on the Isley's original 1964 version was none other than his hero, Jimi Hendrix.

More a tip of the hat than a cover, Stevie pays respects to Hendrix's original opening riff before ditching the rest of the song and heading into parts unknown. It's just as well. "Testify" wasn't very good in the first place, and Vaughan carves a much more exciting path while ripping a total of seven—count 'em, seven—electrifying solos, each more intense than the one before it.

But what really makes this one of Stevie's very best performances is the variety of sounds he gets by using his wah pedal to subtly color his sound, as it gradually shifts from silky smooth to full-on banshee wail.

11 Mary Had a Little Lamb
AUSTIN CITY LIMITS 1989

"WHEN I GO out and play [*"Mary Had a Little Lamb"*], I can hear people say, 'Oh, that's Stevie's number,' " Buddy Guy once said. "So I say, 'Okay man, that's Stevie's number.' But Stevie knows whose number it was." "Mary," the first Guy composition to be recorded by Vaughan, was the perfect canvas for Vaughan and keyboardist Reese Wynans to slather with their mad skills. Like the rest of this priceless 1989 *Austin City Limits* broadcast, Vaughan is simply on fire. Between the song's funked-up sections, he delivers a series of stellar, note-perfect solos that careen and soar with the aid of some nifty whammy-bar action.

12 Tightrope
AUSTIN CITY LIMITS 1989

WHEN STEVIE CUT 1989's *In Step*, he showcased more of an R&B/soul approach than before, evidenced by the hit tracks "Crossfire" and "Tightrope." "Tightrope" is a straightforward 4/4 groover with a James Brown–meets–Albert King type of feel. Shot on October 10, 1989 for *Austin City Limits*, Stevie's performance is extraordinary, displaying a combination of raw power, deep emotion and technical brilliance in perfect measure. His Fuzz Face–drenched solo is crushing in its power while also beautifully melodic and precise. The intense multistring bent vibratos at the start of his outro solo (3:42–3:46) are just the tip of the iceberg as he closes out this truly masterful performance.

13 Cold Shot
ROCKPALAST 1984

ORIGINALLY INCLUDED ON SRV's brilliant sophomore release, 1984's *Couldn't Stand the Weather*, "Cold Shot" is a swinging shuffle with a dark, heavy blues feel. The song was written by keyboardist Mike Kindred, who was part of the Triple Threat group that preceded the formation of Double Trouble. Stevie loved "Cold Shot" and kept it in the repertoire for his entire career. At the time of this performance, which took place on August 25, 1984, at Freilichtbühne Loreley, St. Goarshausen, Germany for the *Rockpalast* television broadcast, SRV and Double Trouble were still performing as a trio, and the band's pure power at this stage of its development is simply incredible.

DON HUNSTEIN COURTESY OF SONY


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This is Grand.
Everything you would expect from a Meister, plus everything you wouldn't!
„In sport we refer to the exceptional athletes as games changers, someone who can take their game to another level & raise the bar on the competition. The GrandMeister 36 is the game changer of amplifiers."
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STONESOUR
GrandMeister 36 is an all analog tube amp as you know it. We added effects, and simply replaced all the conventional potentiometers with Smart Rotary Controls. For the first time, you can remote control every single pot and switch on your amp in realtime! Simply with a footswitch, expression pedal or even with your iPad*. It is really that simple.
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With his Fender Vibratone cranked to the max, Stevie *rips* through his first solo, relying on hybrid-picked non-adjacent double-stops played on the third and first strings. Notes on the high E string are fingerpicked, while notes on the G string are sounded with the pick. SRV's solid fret-hand strength allows him to execute the many bends and hammer-ons played on the G string while simultaneously fretting the high A root note on the E string at the fifth fret.

14 Scuttle Buttin'
COULDN'T STAND THE WEATHER

COMPOSED AS A tribute to Lonnie Mack, who is among rock's first virtuoso lead guitarists, this 1:52 shot of pure adrenaline opens with one of Stevie's flashiest and most imitated licks. Featuring a series of quick—and relatively easy—open-string pull-offs, "Scuttle Buttin' " is the song for guitarists to learn when they want to impress skeptical parents, buddies and girlfriends.

15 May I Have a Talk with You
THE SKY IS CRYING 1991

THIS COVER OF a Howlin' Wolf tune stands out as one of the rare polished-sounding studio recordings where Vaughan actually flubs a note. The (let's call it) tiny imperfection occurs at the 4:01 mark, when SRV is coming back for a landing after a series of bends high on the neck. But the error plays only a bit part in this particularly exciting and majestic slow-burn solo and reminds us that Vaughan was, occasionally, mortal. Well, mortal-ish.

16 Look At Little Sister
SOUL TO SOUL 1985

TO THINK OF "Look At Little Sister" as a somewhat inferior follow-up to "Pride and Joy" is to miss its many virtues. Sure, it features less guitar, but Stevie's lascivious vocals are fantastic, and the track's superior sound and production add substantial heft to its grinding stripper chug. It's dirty in a way that the blues should be. You can't help but imagine what this sweet thing looks like when SRV spies her "shakin' like a tree" and "rollin' like a log."

17 Telephone Song
FAMILY STYLE 1990

RELEASED A MONTH before Stevie's death, this track is just one of the many highlights from the vastly underrated 1990 *Family Style* album, recorded with his older brother, Jimmie. If Stevie had a fault, it was that he was a little too earnest, but with his bro and producer Nile Rodgers onboard, he sounds like he's loose and having a blast. "Telephone Song" is surely the funkiest studio track of his career, and his improvised rap at the end is a hoot.



• Stevie Ray and Jimmie Vaughan

COURTESY OF SONY

18 The Sky Is Crying
BLUES AT SUNRISE 2000

ALTHOUGH THE OFFICIALLY released version of this Elmore James cover, from 1991's *The Sky Is Crying*, features welcome embellishment courtesy of keyboardist Reese Wynans, Vaughan's tame and somewhat predicable solo owes a bit too much to "Texas Flood." This three-piece version, recorded earlier (during sessions for *Couldn't Stand the Weather*) and released nine years later on *Blues at Sunrise*, captures the band at its live-in-the-studio best. SRV slides up and down the neck with abandon, laying into a solo so fluid and tasty that it makes you wonder why it hadn't been released during his lifetime.


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19 Come On (Part III)

SOUL TO SOUL

EVERY STEVIE RAY album had to have a little Hendrix on it somewhere, and his third album, *Soul to Soul*, was no different. While he stays pretty faithful to Jimi's *Electric Ladyland* version of "Come On," Vaughan outsings and outplays the original in every way. Hey, it was bound to happen.

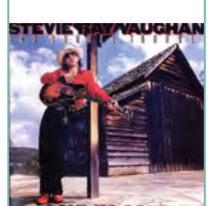
20 Tin Pan Alley

LIVE AT MONTREUX 1982 & 1985, 2001

WHEN STEVIE RAY Vaughan and Double Trouble played the Montreux Jazz Festival for the second time on July 15, 1985 (almost three years to the day from their first appearance), Stevie joked with the adoring crowd: "First time here, we got booed... First time we got a Grammy!" The 1985 performance included Reese Wynans on keyboard, which led Vaughan to dub the group Serious Trouble. "Tin Pan Alley" is a very slow, emotive minor blues that had been in SRV's live set for years by the time he first cut it in the studio in January 1984 for *Couldn't Stand the Weather*. This version includes legendary Texas guitarist Johnny Copeland sitting in on vocals and guitar, and Stevie's guitar work throughout—performed on the white Charlie Wirz Strat with Dan Armstrong "lipstick tube" pickups—is absolutely astonishing. His tone, his touch, his feel and his phrasing are just phenomenal. Electric blues guitar just does not get any better than this.

"We put it together little by little, and it wasn't easy. But in the end it came out just right."

Reese Wynans



21 The House Is Rockin'

IN STEP

WE'RE SUCKERS FOR a killer guitar riff, and "The House Is Rockin'," the lead single from Vaughan's 1989 comeback album, *In Step*, is built around a doozy. Actually, the riff is fairly basic. It's Vaughan's pinky gymnastics on the fifth and sixth strings that give it its own chugging, barrelhouse flavor. "Doyle [*Bramhall*] wrote that part," Vaughan told *Guitar World*'s Andy Aledort in 1989. "He writes these great songs."

22 Crossfire

IN STEP

"WHEN STEVIE FIRST heard 'Crossfire,' it reminded him of 'Shotgun' by Junior Walker," bassist Tommy Shannon recalls of Vaughan's only Number One hit. Shannon, one of the song's composers, actually wrote the butt-shaking bass line that serves as its primary riff, but according to keyboardist Reese Wynans, the track had a somewhat difficult birth. "We put it together little by little, and it wasn't easy," he says. "But in the end it came out *just* right."

23 Blues at Sunrise

IN SESSION 1999

STEVIE RAY VAUGHAN and his hero Albert King convened on December 6, 1983, to perform for the *In Session* live music television series produced by the Canadian television station CHCH-TV in Hamilton, Ontario. Vaughan, whose debut release *Texas Flood* had been out for only a few months, was largely unknown to most viewers at that time. In fact, King didn't know him by name and initially refused to perform with Vaughan—until King realized he was the same Austin, Texas, guitar prodigy that King had already played with many times before, known to him as "Little Stevie." The show features King's band and consists mostly of his material, aside from a scorching version of Vaughan's "Pride and Joy." The two guitarists "battle" back and forth beautifully, King often laughing as he is tickled pink by Vaughan's virtuosity. "Blues at Sunrise" is the high point of a session that many consider to contain some of the greatest playing SRV ever recorded.

DON HUNSTEIN COURTESY SONY



24 Change It
SOUL TO SOUL

ARGUABLY STEVIE'S BEST single. He sounds like the big bad wolf threatening to blow down some girl's door—and if that won't do it, his snarling guitar solo will. Although the lyrics are generally positive, his vocals are menacing as all hell.

(from left) Shannon, SRV, Layton and Reese Wynans

25 Superstition
LIVE ALIVE 1986

STEVIE WONDER ORIGINALLY wrote this fantastic riff rocker for Jeff Beck before reclaiming it as his own and making it a Number One smash in 1972. A decade later, SRV wrestled it back on his 1986 *Live Alive* and made it the monstrous guitar song it always wanted to be. The only demerit is that Stevie—the undisputed king of corny music videos—used the track as an excuse to make yet another hilariously bad promotional clip.

26 Ain't Gone 'n' Give Up on Love
CAPITOL THEATRE 1985

CUT ORIGINALLY FOR 1985's *Soul to Soul*, "Ain't Gone 'n' Give Up on Love" is a great slow blues in A with some interesting twists and turns found in the bridge chord progression. This smoldering version, cut on September 21, 1985, at the Capitol Theatre in Passaic, New Jersey, is one of the many great examples of Stevie's pure and complete mastery of the slow blues idiom. Throughout the song, his soloing style leans heavily on his Albert King influence, blended masterfully with his incredibly precise articulation and powerfully emotional execution. Although he performs increasingly complex improvised phrases as the solo progresses, his rhythmic sense is sharp and he retains total control throughout.

27 Let's Dance
DAVID BOWIE *LET'S DANCE* 1983

IT'S CRAZY ENOUGH that, in the synth-happy early Eighties, newcomer Vaughan had a top-20 hit with a Strat-fueled, 12-bar-blues shuffle called "Pride and Joy." Even more bizarre is that, the same year, his raunchy Albert King–inspired bends graced a bona-fide mega-hit, David Bowie's jittery "Let's Dance," which spent a solid three weeks at the top of the charts. The song—and the album of the same name—is notable

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because it served as the world's introduction to Vaughan's dynamic fretwork, a fact lost on most of Bowie's newer, younger audience. For a heftier serving of SRV, check out the seven-plus-minute version of this track, plus "Cat People (Putting Out Fire)" and "China Girl."

rhythm guitar parts are built from Berry's signature alternating root-fifth/root-sixth style, and Vaughan's solos borrow from both Berry and T-Bone Walker, Stevie's great influence. During his first and second solos, Vaughan leans heavily on an Adim7 voicing fretted on the top three strings that is slowly bent up one half step and vibrato-ed in the style of Walker. At the end of his second solo, he employs an unusual A7add2 chord voicing, sliding down the fretboard from this voicing and jumping into unison bends played on the third and second strings, with the ring finger used to bend the third string and the index finger used to fret the second string.



DON HUNSTEIN COURTESY SONY

28 Say What!

SOUL TO SOUL

THE OPENING TRACK on SRV and Double Trouble's third album, "Say What!" is a swinging 12/8 instrumental that features intense, virtuoso guitar work drenched in echo and heavy wah-wah. " 'Say What!' had been a jam, like Hendrix's 'Rainy Day, Dream Away,' " Tommy Shannon recalls. Rumor has it that, for this track, Vaughan used a wah that had formerly belonged to Jimi Hendrix. Allegedly, the wah was acquired by brother Jimmie Vaughan in a trade with Hendrix when the two played a show together in Forth Worth, Texas, in 1969.

29 Love Struck Baby

LIVE AT THE EL MOCAMBO

"LOVE STRUCK BABY," the opening track on *Texas Flood*, is an SRV original, a straightforward rocker in the style of rock and roll pioneer Chuck Berry. This explosive live version from SRV & Double Trouble's July 20, 1983, performance at El Mocambo clearly illustrates Vaughan's incredible touch, tone and phrasing from the very first note. The

30 Texas Flood

LIVE AT MONTREUX 1982 & 1985

SURE, THERE ARE scores of stellar live versions of "Texas Flood" online, but there's simply something magical about this raw performance from July 17, 1982, at the Montreux Jazz and International Music Festival. The extended, dynamics-filled rollercoaster ride finds SRV reaching into his bag of King-meets-Hendrix licks—not to mention behind his back, where his Strat rested for the final third of the song. SRV floored everyone that night, except for a handful of blues purists who can be heard (and seen in the video) booing loud and clear. "We weren't sure how we'd be accepted," Vaughan told *GW* in 1983. But he knew it went well when David Bowie appeared backstage and an important alliance was born.


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One Love

SRV's beloved **"NUMBER ONE"** Fender Stratocaster Goes on Exhibit at the GRAMMY Museum.

by ALAN DI PERNA

photos by JEREMY DANGER

STEVIE RAY VAUGHAN'S "Number One" Fender Stratocaster bears testimony to his hard-traveling life as a touring musician and to the intensity and commitment that made him the most influential blues guitarist of the post-Hendrix era. As its name attests, Number One was SRV's favorite and most frequently played guitar, both onstage and in the studio. It can be heard on all five of his studio albums and on *Family Style*, the album he recorded with his brother, Jimmie Vaughan. SRV loved this guitar so much that he also referred to it as his "first wife."

Now SRV fans can get a first-hand look at the guitar, which is currently on exhibit at the Grammy Museum as part of the exhibit *Pride & Joy: The Texas Blues of Stevie Ray Vaughan*. Launched in partnership with Stevie's brother Jimmie, the exhibit continues through July 2015 and includes several of Stevie's guitars, early family photos, stage outfits, handwritten lyrics, concert posters and much more.

But it is Stevie's Number One Strat that will be the main draw for many



• Details of SRV's Number One Strat

of his fans. Vaughan acquired the guitar from Ray Hennig's Heart of Texas music shop, in Austin. Hennig says he purchased the instrument in 1974 from musician Chris Geppert (who would later achieve fame under the name Christopher Cross) and one day later gave it to Vaughan in exchange for a blue Stratocaster that he had loaned to the guitarist. The instrument was more than a decade old when Vaughan received it and, according to Hennig, was already "trashed out" from years of hard use. The guitar's neck was made in late 1962 and its body in 1963. As a result, the guitar is variously referred to as a 1962 or 1963 Strat. At some point, Vaughan removed the pickups for a repair job and saw that they were date-stamped "1959." As a result, he usually described the instrument as a 1959 Strat.

The SRV Number One's original three-tone sunburst finish is heavily worn on the body's front and almost completely gone on its back. The bolt-on neck plate bears the serial number 93702. Vaughan replaced the original three-ply white pickguard with the black one seen here. He was fond of adorning his Strat pickguards with his initials, using stick-on letters that he typically purchased at truck stops while on tour. This is also the most likely source for the Custom sticker below the bridge. To further personalize the instrument, he carved S.R. Vaughan into the back of the body, just below the trem-block cavity.

At some point, the guitar needed a replacement tremolo bridge, but Vaughan could find only a left-handed unit. He liked the idea of having the tremolo arm on the "wrong" side of the bridge, because it was reminiscent of Jimi Hendrix's flipped-over right-handed Strats. When Vaughan's guitar tech, René Martinez, installed all gold-plated hardware on the guitar around 1985, Vaughan opted to stick with a left-handed tremolo.

The amount of wear on the guitar is evidence of SRV's aggressive playing style. He was notoriously hard on tremolo arms and would break them frequently. As you can see, the finish on the Number One's upper body is worn down to the bare wood near the point where the tremolo arm ends. Vaughan's heavy playing style in combination with his use of heavy-gauge (.013–.058) strings meant that the guitar's fingerboard needed to be sanded down and refretted frequently. At one point, the original neck was replaced with one from another of Vaughan's Strats, but after Vaughan's death in 1990, Martinez put the original neck back on the guitar and gave it to Jimmie Vaughan, who still owns the instrument.

One final detail: note the "blues burn" on the headstock, just above the nut, created by Stevie wedging a lit cigarette between the wood and the low E string, forgetting about it completely while playing and thus letting it burn all the way down. It's a sure sign of blues authenticity and of a musician whose music meant more to him than anything else in the world. Many of his dedicated fans feel the same way.

THE GRAMMY MUSEUM IS LOCATED AT 800 W. OLYMPIC BOULEVARD, IN LOS ANGELES. VISIT GRAMMYMUSEUM.ORG FOR MORE INFORMATION.



Ax Museum

The **GRAMMY MUSEUM** and brother **JIMMIE VAUGHAN** partner for a one-of-a-kind SRV exhibit.

by BRAD TOLINSKI photos by JEREMY DANGER

WHILE NOT AS well known as Cleveland's Rock and Roll Hall of Fame, the Grammy Museum, located in downtown Los Angeles, is a must-see for music fanatics visiting the West Coast. From last year's *Golden Gods: The History of Heavy Metal* to recent shows celebrating the musical legacies of Bob Marley and Ringo Starr, it has been consistently impressive in its scope and range.

The museum has again shown its excellent taste by presenting a tip-of-the-hat to modern blues great Stevie Ray Vaughan. Among the artifacts presented is one of the holiest of all blues guitars, SRV's "Number One" 1962 Fender Stratocaster (see accompanying story).

The museum is also presenting a rare glimpse of Stevie's 1984 Hamiltone guitar, featured with the Vaughan on *Guitar World*'s November 1985 cover. He regularly used the guitar, a gift from Billy Gibbons, onstage for "Couldn't Stand the Weather," "Cold Shot" and others.

Among other items on display are handwritten song lyrics, a collection of SRV's guitar straps, his Cry Baby and Uni-Vibe pedals, an assortment of stage outfits and his four Grammy Awards.

The exhibit, *Pride & Joy: The Texas Blues of Stevie Ray Vaughan*, was guest-curated by Stevie's brother, Jimmie Vaughan, and will run through July 2015 on the Grammy Museum's fourth floor.

"I'm excited to partner with the Grammy Museum to honor my brother and his music," Jimmie said. "I know Stevie's many fans will enjoy this exhibit, as many of his personal, never-before-seen items will be on display. I hope by doing this, it will remind people of the incredible musician he was and all the music and love he gave to the world. I miss him every day."


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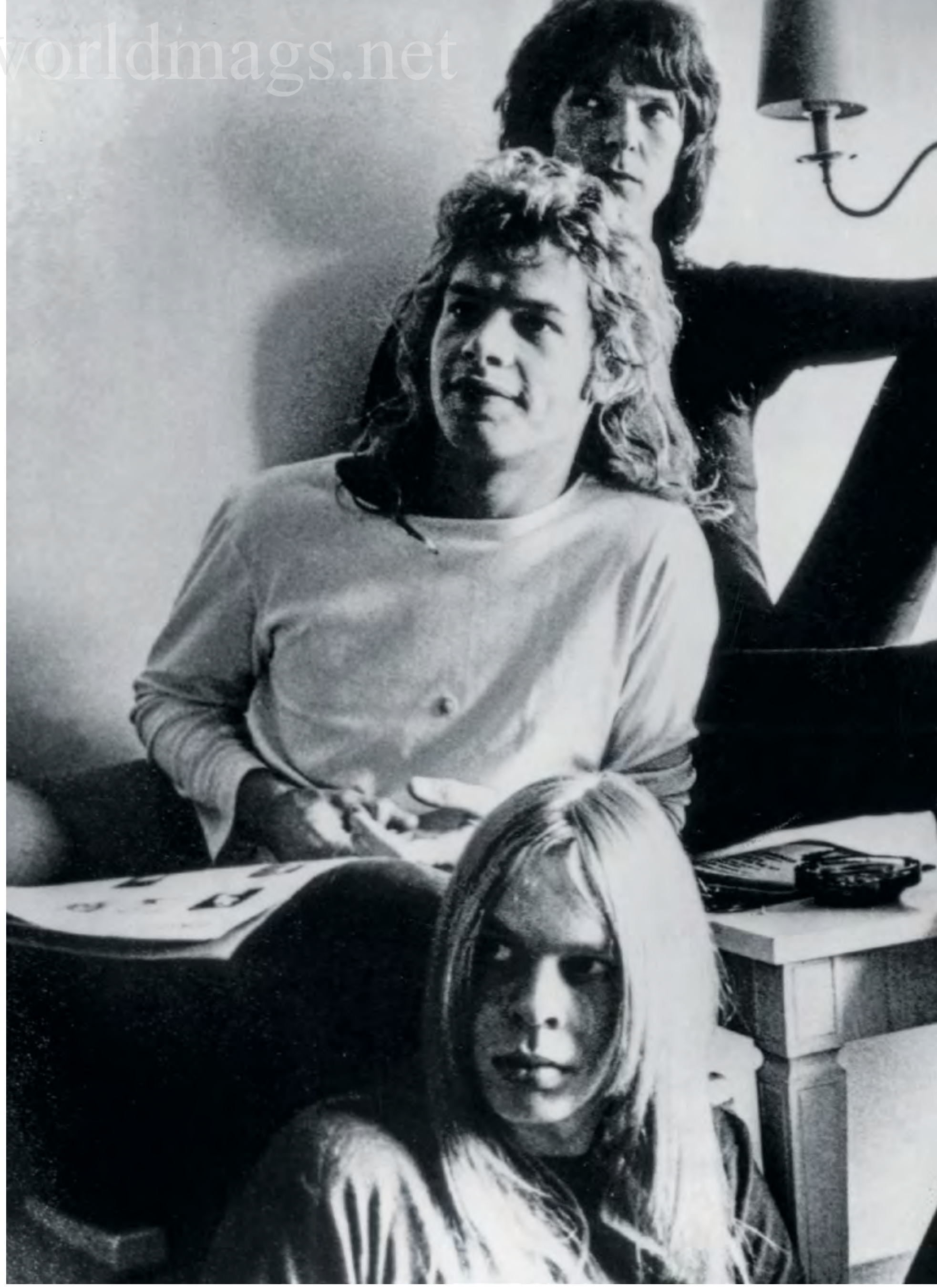
YES MAN

As **YES** take their classic *Fragile* and *Close to the Edge* albums on the road, guitar virtuoso **STEVE HOWE** sits down for a talk about the making of those groundbreaking prog productions.

BY ALAN DI PERNA

P.67

"S



OMEBODY CALLED ME the granddaddy of prog-rock," Steve Howe says with a laugh. "I'm not ashamed to be called that. But the thing that matters most to me is musicality. I don't think prog is all about technical playing. Much more important are your musical ideas. What choices and decisions are you making in the music? If that's still an intelligent force within the music, then I like being considered a part of prog."

More than just a part of progressive rock, Howe is one of the music's great originators. From the moment he joined Yes in 1970, he staked out a bold and vast territorial range for the guitar in a musical form often dominated by keyboard virtuosos like Keith Emerson and his former Yes bandmate Rick Wakeman. What those guys needed banks of pianos, organs and synthesizers to achieve Howe could often attain with just six strings and a boundless imagination.

His contribution, moreover, transcends prog-rock or any single musical genre. Steve Howe is one of the most distinctive and original guitarists in all of rock, a brilliant musical colorist whose evocative volume pedal swells and echoey textures possess all the subtle and complex expressiveness of the human voice itself. Howe's palette has always been incredibly broad, drafting everything from classical and flamenco fire to psychedelic expansiveness to jazzy archtop electric abstraction into the rock guitar vocabulary.

At age 67, he's still in top form, as can be clearly heard on the brand new Yes album, *Heaven & Earth*. On the disc, Howe is joined by longtime Yes members bassist Chris Squire, drummer Alan White and keyboardist Geoff Downs, who has been an on-and-off Yes-man since 1980. On vocals is the group's newest member, Jon Davison, who joined in 2012 and does a superb job of channeling the dulcet melodicism of original Yes vocalist Jon Anderson. Davison even shares Anderson's spiritual perspective on lyric writing and fondness of Indian guru Paramahansa Yogananda. While some tracks on *Heaven & Earth* evoke the prog symphonic majesty of Yes' Seventies heyday, others skew in a lighter pop direction more in keeping with radio-friendly Eighties Yes recordings, such as their *90125* album. But in working with legendary producer Roy Thomas Baker (Queen, the Cars, Smashing Pumpkins), on *Heaven & Earth*, Howe had one supreme mandate.

"I told Roy, 'It's gotta be Yes.' "

The prominent presence of Howe's guitar work on the album is a sterling guarantee that the disc does indeed sound like Yes. Howe's inventive melody lines and otherworldly textures are woven deep into the polychromatic musical fabric. Never an overtly flash player, Howe will nonetheless sometimes conclude a tuneful guitar passage with a brief burst of sheer incandescent brilliance. The effortlessness with which he executes these dazzling little interludes offers understated testimony to his mastery of his instrument.

"I don't think guitarists should concentrate on being guitarists," he says. "They should concentrate on being musicians. Being a guitarist can be a dangerous thing if you just want to race off and steal the show all the time on bended knees with your *tiddly tiddly tiddly*. I think that's pretty dead in the water. I daresay most people agree."

Once famed for bringing an arsenal of guitars with him onstage and in the studio, Howe has taken a streamlined approach in recent years. His rig is based largely around his Line 6 Variax guitar and Line 6 HD500/Bogner DT50 digital modeling amp and pedal board, which allow him to cover a wide range of traditional guitar and amp tones. "I think the Variax is one of the most overlooked instruments in the guitar universe," he says. "The first time I saw it, I knew it was made for me. I like affordable guitars that can make lots of sounds and textures. I've got to tell you, the Strat, '58 Les Paul and [*Gibson*] ES-175 models, in particular,

CHARLIE GILLETT/REDFERNS/GETTY IMAGES



The classic Yes lineup from *Fragile* and *Close to the Edge*. (clockwise from top left) Bill Bruford, Chris Squire, Steve Howe, Jon Anderson and Rick Wakeman

are sensational on the Variax. Okay, it doesn't *feel* like a Les Paul. But when you plug it in and it sounds like one, what's the problem?"

Howe does augment this digital setup with several "real" guitars in his live rig, however, all of which made it into the studio for *Heaven & Earth*. These include his mid-Eighties red Fender Stratocaster; a 1955 Fender Telecaster which he has modified with a humbucker in the neck position, six-saddle bridge and Gibson-style toggle switch; a Martin MC-38 Steve Howe signature model acoustic; a Fender dual-neck steel guitar; and a Gibson Steve Howe signature model ES-175 electric archtop.

"That one is actually Number One—the first-ever Steve Howe production model 175," he says. "And I added a third pickup to it, because at the time I was using it to cover the sound of the [*Gibson*] ES-5 Switchmaster that I used on Yes' *Fragile* album."

This signature model 175 is based on Howe's 1964 ES-175D, his first serious electric guitar, purchased new when he was just 17 and an instrument with which he has been closely associated ever since. These days he uses the guitar only in the U.K. where he lives, "because the airlines have been such an effing pain in the butt over the years," he says. "But I have actually got a '63 175 as well, which a friend of mine in Fort Wayne [*Indiana*] found for me. That was there with me in the studio as well."

Another key instrument for Howe onstage and in the studio is his *guitarra portuguesa*, or Portuguese guitar. Heard on the track "To Ascend" from *Heaven & Earth,* it is also featured prominently on classic Yes tracks like "Your Move/All Good People" and "The Preacher The Teacher" and "Wonderous Stories." Strung in six double-string courses, the instrument is tuned unconventionally by Howe: [low to high] E B E B E A♭.

"That one came from Spain," he says, "My sister bought it for me when I was a kid. It has a slightly ringy, sitarish kind of sound that I really like. It has become a real identity thing with me."

To this array of instruments from his live rig, Howe added a few more items during sessions for *Heaven & Earth*. "The only extra guitar was a Steinberger GMT that I really like," he says. "And the studio had some really nice Marshall and Vox amps that I used. I also rented a Fender Deluxe that was customized by a good friend of mine, Rick Coberly."

So while Howe wasn't exactly lacking for guitars and amps while making the album, the setup was minimal compared with the days of Seventies prog-rock opulence. "Usually I would do a whole setup for an album, which could be anything from 15 to 30 guitars—a bit extravagant," Howe says, with a laugh. "Plus various amps—things I liked and had tried out. The whole fiddly process. But this time, we really didn't have time for that. Nobody did in their own departments. Basically, we wanted to streamline the whole process."

"I really wanted to *REVISIT* the way we actually did those songs on the record—to capture the understatement, the *SUBTLETIES*."

Howe's relatively compact live rig will also serve him in good stead on the current Yes tour, which will feature live performances by the band of two classic Yes albums, *Fragile* and *Close to the Edge*, in their entirety. Released in 1971, *Fragile* was Yes' breakthrough record. It featured what for many is the classic Yes lineup: Anderson, Howe, Squire, Wakeman and drummer extraordinaire Bill Bruford. But what really put the album across at the time was its lead track and hit single "Roundabout," a perfect amalgam of melodic accessibility, driving rock, deft arrangement and superior musicianship.

"We've been playing 'Roundabout' and 'Heart of the Sunrise' from *Fragile* for years," Howe says. "But in performing the entire album live, I really wanted to revisit the way we actually did those songs on the record—to capture the understatement, the subtleties and the playing *down*. Because playing onstage is often—too often for my liking—all about playing *up*. But I really like the subtleties and less expected moments of tranquility and gentleness. I think people sometimes forget that that's the key to Yes. There's no bash and crash about Yes."



Yes today, with producer Roy Thomas Baker (center). (from left) Howe, Jon Davison, Alan White, Baker, Geoff Downes and Chris Squire

"Roundabout" is one of many classic Yes songs that Howe wrote in collaboration with Jon Anderson. "Jon and I were in a hotel room up in Scotland when we started writing that song," Howe recalls. "We seemed to find a lot of time to do that in the Seventies. We had a private plane. We got to places. People sat by the pool. And Jon and I were in this hotel room, kind of going, 'Well, what have you got that's a bit like this?' We used to quiz one another like that. We did those exchanges in our music, and lyrically as well. This was the era of cassettes, and I've still got all of them—Jon and me fooling around in hotel rooms. And with 'Roundabout,' we had all these bits of music, tentative moments. I was big on intros back then, and the classical guitar intro I came up with for 'Roundabout' was really one of the most signature things. And I believe I thought of the backward piano [*also in the intro*], but I won't lay 100 percent claim to that, in case I'm wrong. But basically the song just kept developing. Jon and I presented as much as we had to the band, and the band did a fair amount of input and arrangement. What Yes were brilliant at, even before I joined, was arranging skills."

"I really like the subtleties and less expected moments of *TRANQUILITY* and *GENTLENESS*. I think people sometimes forget that that's the key to Yes."

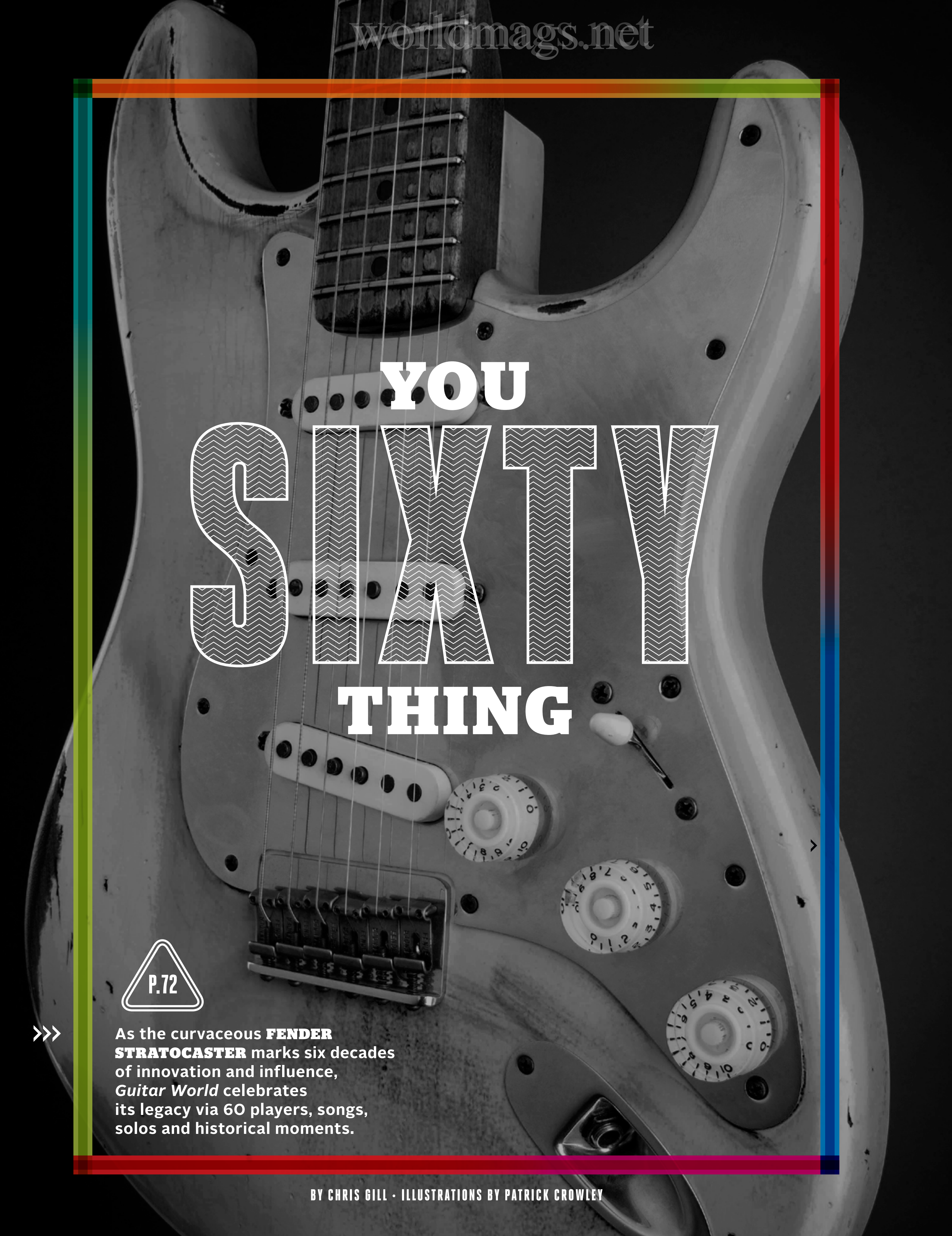
Another key feature of *Fragile* were its solo tracks, written and performed by each of the five band members. Howe's contribution was "Mood for a Day," a solo piece he performed on a Conde classical guitar and which toggles neatly between baroque decorum and flamenco passion.

"It was Bill Bruford who thought of the concept of doing individual tracks, not to mention the album title *Fragile*," Howe recalls. "But his original idea wasn't that each guy should do a completely solo track, the way I did mine and Rick Wakeman did his. Bill's concept was more like he did with his own track, 'Five Per Cent for Nothing,' where the group were utilized at his command—like, 'You play this and you play that.' I think we could make up our own notes, but we had to play his beats, which was a marvelous way of doing it. I was really excited about doing that live, but other people in the group were like, 'Are we really gonna do this?' I think the guitar part is one of the easiest parts in it. But there was a fair amount of struggling with some of the other parts, because they have to mix together. Bill wasn't the kind of drummer you could just busk along to."

Howe's main electric guitar for *Fragile* was the aforementioned Gibson ES-5 Switchmaster, which he recalls playing through a Dual Showman amp. "In 1969, I toured with Delaney & Bonnie as guitarist for the opening act, P.P. Arnold," Howe narrates. "On that tour, both Eric Clapton and George Harrison were playing with Delaney & Bonnie, and they both had Dual Showmen. So when I joined Yes a year later, I was hell-bent to buy a Dual Showman. And I did."

Yes' 1972 masterpiece, *Close to the Edge*, was the triumphant follow-up to *Fragile*. While capitalizing on all the strengths of *Fragile*, *Close to the Edge* also took Yes into a new compositional {*continued on page 160*}


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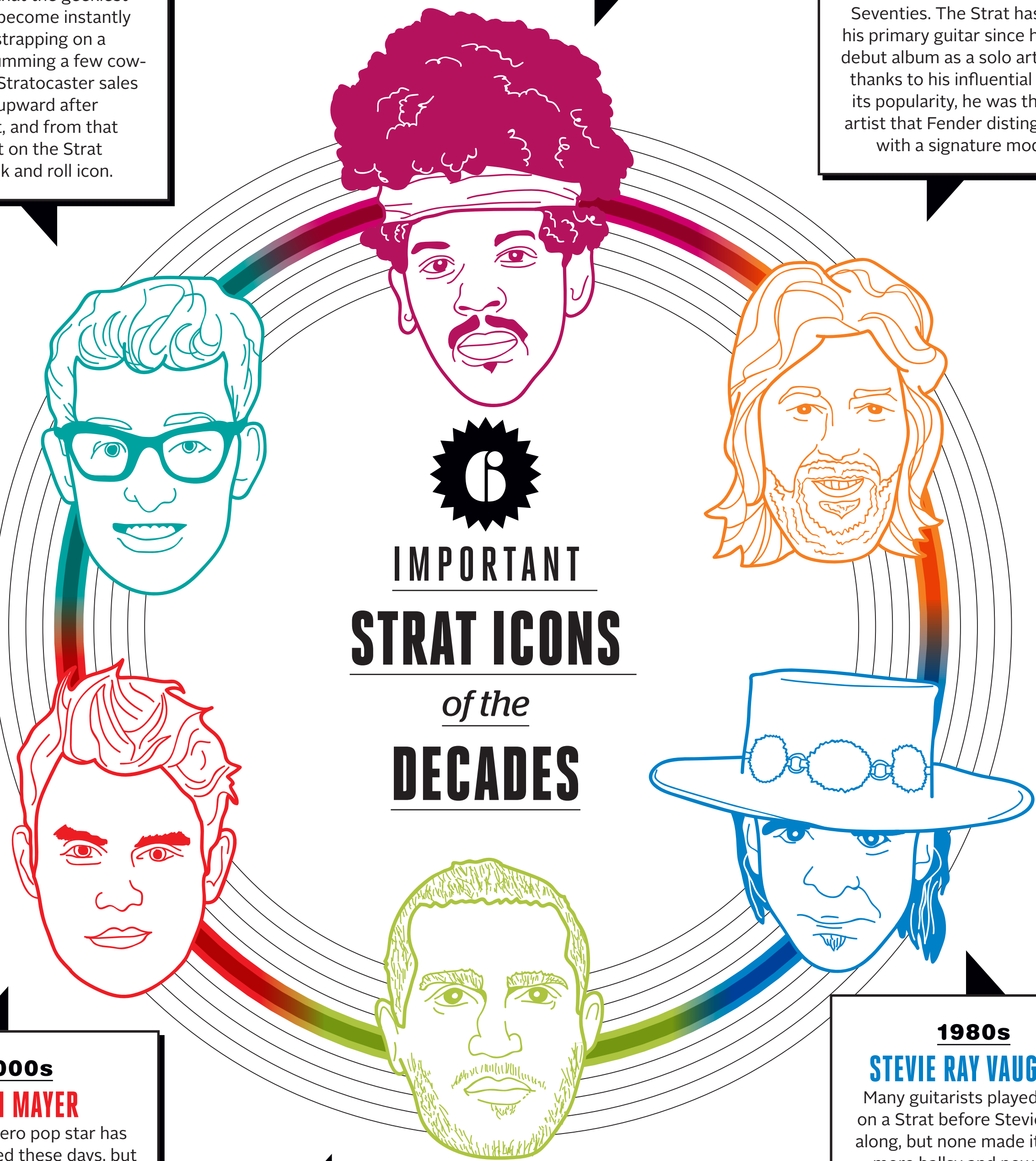
YOU SIXTY THING

P.72

As the curvaceous **FENDER STRATOCASTER** marks six decades of innovation and influence, *Guitar World* celebrates its legacy via 60 players, songs, solos and historical moments.

BY CHRIS GILL • ILLUSTRATIONS BY PATRICK CROWLEY

6 IMPORTANT STRAT ICONS *of the* DECADES



1950s
BUDDY HOLLY

When Buddy Holly first performed on *The Ed Sullivan Show* on December 1, 1957, he proved that the geekiest nerd could become instantly cool by strapping on a Strat and strumming a few cowboy chords. Stratocaster sales spiked upward after that event, and from that moment on the Strat was a rock and roll icon.

1960s
JIMI HENDRIX

From the sweet, melodious "Little Wing" to the violent, abstract "Machine Gun," Jimi Hendrix pulled an incredible variety of tones and emotions from his Stratocaster that were far removed from the twangy country-and-western styles for which Leo Fender designed the instrument. To this day, Hendrix remains the ultimate Strat virtuoso.

1970s
ERIC CLAPTON

What Clapton did for the sunburst Gibson Les Paul Standard in the Sixties he did for the Stratocaster in the Seventies. The Strat has been his primary guitar since his 1970 debut album as a solo artist, and thanks to his influential role in its popularity, he was the first artist that Fender distinguished with a signature model.

1980s
STEVIE RAY VAUGHAN

Many guitarists played blues on a Strat before Stevie came along, but none made it sound more ballsy and powerful. Although he was essentially a traditional blues guitarist, Vaughan was one of the most dominant and influential guitarists of the Eighties, even during the height of the shred phenomenon.

1990s
JOHN FRUSCIANTE

Nineties alternative rock basically involved bashing out barre-chord progressions with copious amounts of distortion. Frusciante's work with the Red Hot Chili Peppers came from an entirely different place, presenting a highly individual voice that blended Hendrix-inspired Sixties rock with slinky Seventies funk rhythm playing.

2000s
JOHN MAYER

The guitar-hero pop star has nearly vanished these days, but John Mayer has proven that great guitar chops still have a place on charts otherwise dominated by singing competition finalists, histrionic divas and milquetoast R&B. His signature model Strats were also among the best offered by Fender over the past decade.

SIX UNSUNG STRAT HEROES

1

BOB "DERWOOD" ANDREWS

Although Seventies punk was supposed to be a crude statement against the virtuosity and chops that dominated rock, that didn't stop Bob Andrews from delivering a blistering three and a half minute solo on "Youth Youth Youth" that sounded more like it belonged on a Hendrix album than Generation X.

RECOMMENDED ALBUM
Generation X, *Generation X*, 1978

2

WAYNE KRANTZ

The Stratocaster is a bit of a black sheep in jazz guitar circles, but Wayne Krantz is one of a handful of players of that genre who embraced it. Krantz's individualistic style is built around distinctive percussive, rhythmic lines that are perfectly suited to the Strat's tone (even though he prefers a Strat-style Tyler these days).

RECOMMENDED ALBUM
Wayne Krantz, *2 Drink Minimum*, 1995

3

JOHNNY GUITAR WATSON

Filled with crazy bends, deep reverb, and wild whammy bar wiggles, Watson's 1954 instrumental "Space Guitar" was among the very earliest Strat recordings. Its effect on future Strat-wielding roustabouts and iconoclasts like Jimi Hendrix, Stevie Ray Vaughan and Frank Zappa was monumental.

RECOMMENDED ALBUM
The Chronological Johnny Guitar Watson 1952-1955

SIX MOST EXPE



Stevie Ray Vaughan's "Lenny"

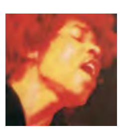
Although this wasn't Vaughan's main Strat, it was his sentimental favorite, purchased as a gift by his wife, Lenora, when Vaughan didn't have the money to buy it. This ax sold at Clapton's Crossroads auction at Christie's in 2004 to Guitar Center for **$623,500**.



Eric Clapton's "Blackie"

Assembled from parts of various Fifties Strats that Clapton bought in Nashville in 1970, Blackie was Clapton's main guitar during the Seventies through 1985. Guitar Center purchased the guitar for **$959,500** from Clapton's 2004 Crossroads Centre benefit auction at Christie's.

SIX ESSENTIAL STRAT ALBUMS



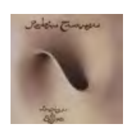
Electric Ladyland
THE JIMI HENDRIX EXPERIENCE

It is still mind blowing to recognize that most of the otherworldly sounds on this album were created solely with a Strat, a handful of pedals, and some clever studio tricks. But as impressive as this album is sonically, it's Hendrix's virtuoso performances on "Still Raining, Still Dreaming," "House Burning Down" and "Voodoo Child (Slight Return)" that make this album essential.



Machine Head
DEEP PURPLE

Ritchie Blackmore had many moments of brilliance on Deep Purple's previous albums, but *Machine Head* is a showcase for his virtuosity from the slashing intro chords and blazing solos of "Highway Star" through the pummeling riffs of "Smoke on the Water," "Lazy" and "Space Truckin'" to the last fading sweet, bluesy licks of "When a Blind Man Cries."



Bridge of Sighs
ROBIN TROWER

Lazily categorized by critics as a Hendrix protégé, Trower developed his own voice, characterized by the thick, swirling Uni-Vibe and wah-wah textures that he used to great effect on songs like "Day of the Eagle." From the ominous chills of the title track to the funk of "Too Rolling Stoned," this album is a fantastic voyage of compelling rhythmic grooves and charismatic solos.

NSIVE STRATS









Jimi Hendrix Woodstock Stratocaster
Microsoft co-founder Paul Allen purchased Hendrix's iconic Woodstock Strat for a reputed **$1.3 MILLION** in a private sale in 1993. It became the inspiration for Seattle's EMP Museum, where it remains proudly displayed today.

Bob Dylan Newport Folk Festival Stratocaster
This mint 1964 Strat, which Dylan played during his controversial electric debut at the Newport Folk Festival, set a record for a historical guitar sold in a public auction when it sold at a Christie's auction on December 6, 2013 for **$965,000**.

Eric Clapton "Brownie"
Purchased in London in 1967, Clapton played this 1956 Strat on *Layla and Other Assorted Love Songs* as well as his 1970 debut solo album. It sold at his first Crossroads Centre benefit auction at Christie's in 1999 to Paul Allen for **$497,500**.

Reach Out To Asia Stratocaster
This 2005 Arctic White Standard Series Stratocaster autographed by Jeff Beck, Eric Clapton, David Gilmour, Mick Jagger, Paul McCartney, Jimmy Page, Sting, Pete Townshend and dozens of others fetched **$2.8 MILLION** when it sold in auction in 2009.



Rising Force
YNGWIE MALMSTEEN

A handful of Malmsteen's phrases may have been reminiscent of Uli Jon Roth, Blackmore and even Hendrix, but the bulk of his playing on his debut solo album introduced an entirely new language for guitarists to analyze and decipher. Since then others may have matched his speed, but few have topped his incredibly detailed articulation and fiery tone.



Jeff Beck's Guitar Shop
JEFF BECK

Beck's Seventies albums are rock-jazz fusion archetypes, but with *Guitar Shop* he invented a new genre that can only be called Jeff Beck music because no one but him has ever sounded anything like this. Released during the height of Eighties shred mania, this album blew the doors off the competition like a nitro-fueled dragster racing a stock car.



Ah Via Musicom
ERIC JOHNSON

Although Johnson called his first album *Tones*, he should have saved that name for this album, which is characterized by his sweet, singing violin-like solos, razor-sharp rhythm textures, and some of the finest chorus effects known to humanity. But even more impressive is Johnson's innate sense of melody that pervades even his most incendiary licks.

4

SONNY LANDRETH
A true guitarist's guitarist (he's played with Eric Clapton, Eric Johnson, and Mark Knopfler), Landreth developed a unique slide style that fuses blues, Zydeco, country, and rock with an instantly identifiable personality. An expert sideman and songwriter, Landreth shines brightest on his solo albums.
RECOMMENDED ALBUM
Sonny Landreth, *Elemental Journey,* 2012

5

ULI JON ROTH
Roth's explosive work with the Scorpions during the late Seventies is the essential link between Ritchie Blackmore's Bach-flavored blues metal and Yngwie Malmsteen's neo-classical shred.
RECOMMENDED ALBUM
Scorpions, *Taken By Force*, 1978

6

PAT THRALL *(below)*
Best known for playing with Pat Travers, Asia and Meat Loaf, as well as with his own arena rock "super duo" Hughes/Thrall, Pat Thrall is notable for his incredible chops and unmistakable personality that contrasts the usual chameleon-like hired gun guitarist.
RECOMMENDED ALBUM
Travers, *Live! Go For What You Know*





SIX COOLEST STRAT SOLOS

1

ALBUM *Electric Ladyland*
BAND The Jimi Hendrix Experience
GUITARIST Jimi Hendrix
One of Hendrix's most incendiary studio performances, this solo still delivers some of the most aggressive Strat tones ever heard. More than four decades since it was recorded, few solos have even come close to its intensity.

2

SONG "Texas Flood"
ALBUM *Texas Flood*
BAND Stevie Ray Vaughan and Double Trouble
GUITARIST Stevie Ray Vaughan
While Vaughan's recording of this song owes its debts to Larry Davis, who originally wrote it, and Albert King, who signature licks Vaughan co-opted as his own, this remains one of the finest showcases of Vaughan's guitar talents for his massive tone, stinging vibrato, and unique emotional voice.

3

SONG "Where Were You"
ALBUM *Jeff Beck's Guitar Shop*
BAND Jeff Beck
GUITARIST Jeff Beck
On "Where Were You" Beck takes the Strat into entirely new territory that transcends the guitar's pre-conceived limitations by manipulating the whammy bar, volume controls, and harmonics—sometimes all at once. The end result sounds like angels crying.

4

SONG "Sultans of Swing"
ALBUM *Dire Straits*
BAND Dire Straits
GUITARIST Mark Knopfler
Knopfler wrenches every possible ounce of emotion out of his Strat's percussive but singing clean tone, performing slinky, sexy string bends, snappy plucks, and flowing pull-offs that make his deceptively simple melodic lines sound divine.

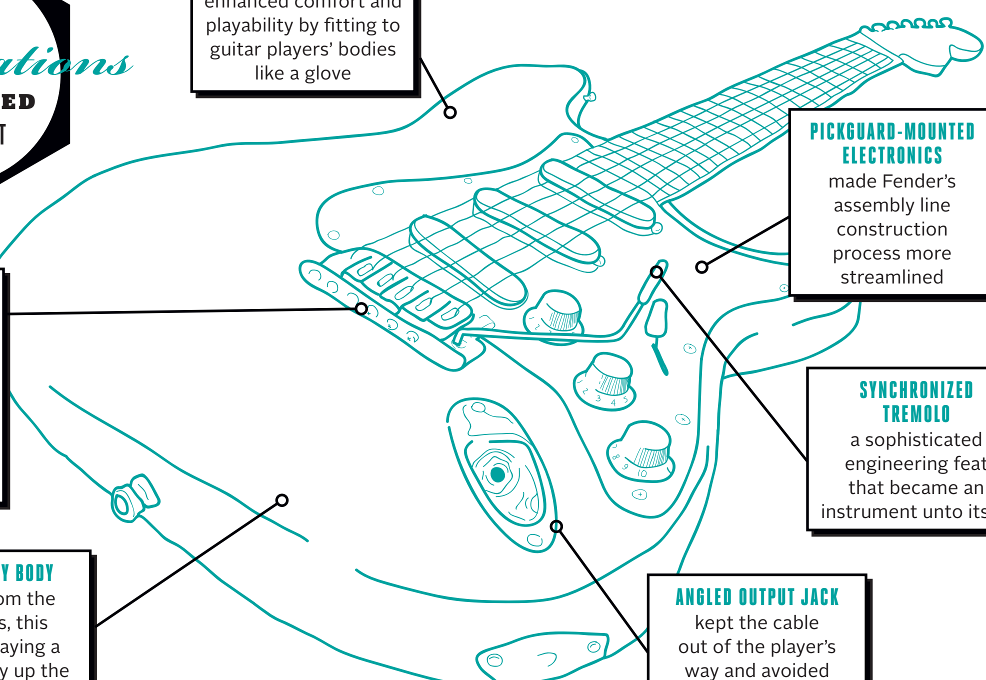
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SONG "Comfortably Numb"
ALBUM *The Wall*
BAND Pink Floyd
GUITARIST David Gilmour
Here Gilmour says more with a few well-placed notes and heart-wrenching bends than most players ever express in their entire careers. This tour de force performance made "Comfortably Numb" the true climax of Pink Floyd's *The Wall* album.

6

SONG "Voodoo Child (Slight Return)"
SONG "Highway Star"
ALBUM *Machine Head*
BAND Deep Purple
GUITARIST Ritchie Blackmore
Blackmore composed this solo like a song unto itself that resembled a J.S. Bach prelude, double-tracking a harmony guitar part before unleashing a fierce flurry of ascending triplets and descending open-string pedal-tone pull-offs at the solo's climax.

SIX *Innovations* INTRODUCED ON THE STRAT



BODY CONTOURS
enhanced comfort and playability by fitting to guitar players' bodies like a glove

PICKGUARD-MOUNTED ELECTRONICS
made Fender's assembly line construction process more streamlined

SIX INDIVIDUALLY ADJUSTABLE BRIDGE SADDLES
intonation problems were now a thing of the past, and adjustable height for each saddle allowed players to customize the action

SYNCHRONIZED TREMOLO
a sophisticated engineering feat that became an instrument unto itself

DOUBLE-CUTAWAY BODY
"borrowed" from the Precision Bass, this design made playing a guitar all the way up the neck easier than ever

ANGLED OUTPUT JACK
kept the cable out of the player's way and avoided accidental unplugging


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6 Cult STRAT ALBUMS



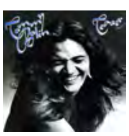
Surfer's Choice
DICK DALE AND HIS DEL-TONES

The 18-track CD reissue of this seminal surf rock album is the way to go, as it contains the ripping live 1962 performances of the original album along with vintage studio recordings of instrumental classics, including the definitive version of "Miserlou." Even 51 years later, Dale's Strat still sounds ferocious.



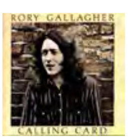
Left My Blues in San Francisco
BUDDY GUY

Guy recorded his first single for Cobra/Artistic in 1958, participated in numerous Chess sessions, and made albums as a member of Junior Wells' Chicago Blues Band, but it took him nearly a decade to release this, his first solo album. With nothing holding him back, he lets loose like a man possessed.



Teaser
TOMMY BOLIN

Bolin played funky roots rock with the James Gang, jazz-rock fusion with Billy Cobham's Spectrum and vintage heavy metal with Deep Purple—all of which, and more, are represented here. His tasteful chops and thick tone make his death at age 25 a year after this album's release all the more tragic.



Calling Card
RORY GALLAGHER

There were plenty of blues rockers before and after Rory Gallagher recorded this album in 1976, but few were as adept as Gallagher at playing both authentic traditional blues and aggressive hard rock. For the uninitiated, this album offers a concise introduction to Gallagher's best from a peak period.



Shoot Out the Lights
RICHARD AND LINDA THOMPSON

Critics often praise Richard Thompson's songwriting on this album, but for guitar fans the greatest appeal lies in his razor sharp Strat rhythm tones and lyrical solos. Thompson should have had the same success story as Dire Straits, but maybe his music and playing is just too smart for mass consumption.



Tales From the Bulge
MICHAEL LANDAU

As one of the most in-demand session guitarists in Los Angeles since the Eighties, Landau has played on albums by A-list artists, including Miles Davis, Glenn Frey, Michael Jackson, Joni Mitchell and Rod Stewart. His first solo album is a jazz fusion masterpiece, filled with tantalizing tones and torrid tunes.



SIX MOST UNUSUAL STRATS

1 LUCITE STRATOCASTER

In 1957, Fender decided to build a completely see-through Stratocaster with a Lucite body and neck for display at trade shows, but it took them four years to complete it. In addition to trade shows, it was exhibited at museums and the Nashville airport. In 1990 the Lucite Strat was sold to an anonymous collector for an undisclosed price.

2 GOLD LEAF STRATOCASTER

To celebrate Fender's 50th anniversary as a company in 1996, Fender made three Strats with bodies entirely covered in 23-carat gold leaf. The idea came from Eric Clapton, who suggested a guitar that resembled gold leaf gesso art. Fender presented one to Clapton, and it became his main guitar on his 1997 tour and *Pilgrim* album.

3 FREDDIE TAVARES 1967 EXPERIMENTAL PROTOTYPE

Tavares was an important part of Leo Fender's team that helped him develop the original Stratocaster design. He remained at Fender after Leo's departure in the mid Sixties and continued to experiment with new designs, including this unconventional Strat/Marauder/Swinger hybrid with four pickups hidden under the pickguard.

4 FENDER "SPLATO" STRATOCASTER

This unusual beast came directly from the mind of *Guitar World* reader Jimmy Stout, who submitted the winning concept, featuring an aluminum body with polycarbonate thermoplastic resin chambers that reveal a constantly morphing rainbow of colored fluids, for our 2004 "Design Your Dream Guitar Contest."

5 FENDER MARBLE STRATOCASTER

In 1984 to compete with the various custom finishes that were beginning to dominate the guitar market, Fender hired Darren Johansen to finish 225 Strats with these distinctive, individually unique swirling paint jobs, commonly referred to as "bowling ball" Strats.

6 FENDER CUSTOM SHOP DOUBLENECK STRAT

The Fender Custom Shop has made only a handful of these doubleneck Strats featuring a 12-string Strat on the top and a standard Strat on the bottom. Most reside in the collections of players that include Eddie Van Halen, Yngwie Malmsteen, and Richie Sambora.


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CUTTER
TREBLE AND BASS CUT
BLENDER
NECK AND BRIDGE BLEND
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6 Visionaries
WHO INVENTED THE STRAT



LEO FENDER
Leo conceived the overall concept for the Stratocaster, including its double-cutaway body and three-pickup design, and he refined the construction of the pickups, bridge and synchronized tremolo.



FREDDIE TAVARES
Tavares is credited with turning Leo's concepts into reality by sketching Fender's initial ideas and presenting Fender with a tangible concept. He refined the final body shape and also recommended numerous design details such as string spacing.



BILL CARSON
As a performing country & western artist and studio guitarist, Carson provided valuable input from a musician's perspective. He is credited with the basic idea for the Strat's body contours and bridge with six adjustable saddles as well as suggesting that Leo make a guitar with a vibrato unit.



GEORGE FULLERTON
The 45-degree angled input jack mounted on the front of the body was Fullerton's idea, but more importantly he helped the Stratocaster make the transition from concept to commercial product by working out the details of its production line construction.



FORREST WHITE
When the Strat went finally went into production in 1954, White played a crucial role as production manager making sure that sales orders were promptly filled and quality control was maintained to the highest standards.



DON RANDALL
Randall came up with the Stratocaster name and as president of sales for Fender played a highly influential role in shaping public perception of the guitar as he pitched it to music dealers. He also suggested the larger headstock, as it made the Fender name more visible.

SIX COOLEST NEW STRAT MODELS

1 AMERICAN DELUXE STRAT PLUS



This may look like a conventional Strat, but a compartment in the back allows guitarists to swap interchangeable "personality" cards that instantly modify the guitar's pickup and wiring configurations.

2 RECLAIMED EASTERN PINE STRATOCASTER



Featuring a body made from reclaimed pine used to construct a dairy barn in Lake Odessa, Michigan, in 1868, this Strat boasts a unique rustic look that oozes vintage charm. Fat Fifties single-coil Stratocaster pickups further enhance its classic appeal.

3 60TH ANNIVERSARY CLASSIC PLAYER



'50s Stratocaster The Desert Sand gloss nitrocellulose lacquer finish, gold-plated hardware, and gold anodized aluminum pickguard make this a very elegant-looking Strat that evokes the best attributes of Fender's Fifties golden era.

4 ARTISAN STRATOCASTER



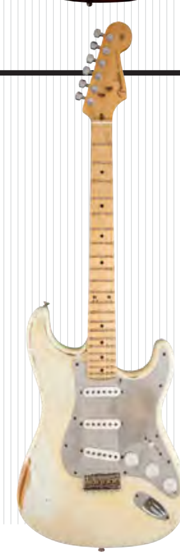
Available in Quilted Maple Top, Spalted Maple Top or Walnut Top versions, the Artisan is a very classy-looking Strat featuring chrome lipstick-tube cover pickups, hand-rubbed stain finishes, and exquisitely figured wood tops.

5 DELUXE STRATOCASTER HSS PLUS TOP WITH IOS CONNECTIVITY



With its humbucking bridge pickup, exceptionally affordable price, and built-in USB audio interface that enables direct connection to an iOS device or Mac/PC computer with the included adapter, this is the perfect Strat for the modern age.

6 NILE RODGERS TRIBUTE "HITMAKER" STRAT



This is an accurate reproduction of the well-loved 1960 Strat that Rodgers played on dozens of hit albums and singles by David Bowie, Chic, Madonna, Diana Ross, the Vaughan Brothers, and Steve Winwood, as well as recent albums by Avicii and Daft Punk.


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(Bob Dylan, Roger Waters, Hall & Oates, Mick Jagger)
"After all the years of searching... no need to look further. The Elevator is it!"
~ Jerry Donahue
(The Hellecasters, Gerry Rafferty, Elton John, Warren Zevon, Bonnie Raitt)
"Every time I plug in the Elevator, my tone is just better, fuller, more transparent regardless of how many pedals or cables are in the chain. It's a killer tone machine!"
~ John Jorgenson
(The Hellecasters, Bob Seger, Johnny Cash, Hank Williams Jr., Barbra Streisand)
"With the Elevator, my amp and the volume control on my guitar I have everything I need. I love it."
~ Davy Knowles
(Back Door Jam, Grateful Dead)
"The Elevator can do any number of cool things. It drives my amp without adding too much gain or artificial character - like a hi-fi Tube Screamer."
~ Scott Sharrard
(The Allman Brothers, The Gregg Allman Band)
"The Elevator is now THE boost pedal in my touring rack. It's absolutely great. Very flexible sonically.... the perfect solo boost pedal."
~ Steve Stevens
(Billy Idol, Michael Jackson, Vince Neil)
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~ Carl Verheyen
(Supertramp)
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SOUNDCHECK

the gear in review



GUITAR WORLD GOLD AWARD PERFORMANCE

Small Miracles

TC ELECTRONIC MINI PEDALS By Chris Gill

IN THE CONSTANT quest for great tone, many guitarists find that the effects on their pedal boards aren't enough. The problem is that most of us have already filled much of our board's available real estate and there isn't room left for another full-size pedal. Then there are those who are tired of lugging around a heavy, oversized pedal board and are trying to put together a board that's more portable.

If you fall into either of these categories, or you simply like the idea of a stomp box that's shrunk down to the smallest imaginable size, you'll love the four new additions to TC Electronic's Mini Pedal line: the Corona Mini Chorus, Flashback Mini Delay, Shaker Mini Vibrato and Vortex Mini Flanger. Mini Pedals offer the performance and personality of full-size stomp boxes in a super-compact format that measures less than two inches wide, four inches long and one-and-a-half inches high (not including the control knobs and footswitch). Featuring TC's Tone-Print technology, these pedals are versatile, professional-quality tools and not diminutive novelties.

FEATURES These four new mini pedals join TC's Mini Pedal family, which also includes a booster, looper, reverb and tuner. But whereas the previous

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Mini pedals had only one control knob, these new additions each have three. The Corona's controls are speed, depth and effect level; the Flashback's are feedback, delay and effect level; the Shaker's are speed, depth and ramp; and the Vortex's are speed, depth and feedback. All four deliver the same sound quality as their full-size TC namesakes, although they lack those pedals' more sophisticated features, like stereo inputs and outputs, preset selector switches or other certain parameter controls (like the full-size Shaker's tone knob).

Each pedal has true-bypass foot switching, and the mono 1/4-inch input and output jacks are staggered, making it easy to patch multiple Mini Pedals in close proximity using short cables with right-angle jacks. The pedals operate only with an external nine-volt power supply. Located directly above the nine-volt power input is a mini USB jack that allows you to connect the pedal to a computer or iPad to transfer custom TonePrint effects programmed by dozens of pro guitarists. Likewise, you can import your own customized TonePrints that you can create using TC's free TonePrint Editor software. The TonePrint app for Android or iPhone also allows users to wirelessly beam TonePrint effects to each pedal.

PERFORMANCE The TC Electronic Mini Pedals may be less than half the size of their full-size namesakes, but each pedal's overall performance is essentially identical to its larger counterpart. If you're a "set-and-forget" type of player that uses just one sound from a pedal at any given time and typically makes only minor tweaks of basic parameters during a gig or session, these pedals will save you some valuable pedal-board space and even a few bucks. However, if you need instant access to a full selection of parameters or constantly change parameters, such as the Flashback's delay type and note-subdivision settings, the larger pedals are still the way to go.

Out of the box, each pedal provides classic effects that should cover the needs of most guitarists. The sound quality of each effect is thick, rich and lush but with the studio-quality, noise-free performance guitarists expect from TC effects. Each pedal has analog dry-through circuitry that never converts the guitar's dry signal to digital, so even when heavy processing is applied, the guitar's tone always remains dynamic, expressive and natural sounding, without latency delays. The Flashback Mini Delay also has an audio-tapping function that is engaged by holding down the footswitch. This allows players to manually set the delay time simply by strumming the strings.

The selections of TonePrint effects for each pedal are staggering, and in the rare case that you can't find an effect you need, you can program it yourself using the TonePrint Editor software. The amount of power and versatility that TC has packed into these tiny boxes is impressive, but even more remarkable is how affordable they are.

CHEAT SHEET

- **LIST PRICES** Corona, Shaker and Vortex, $136.49; Flashback, $164.49
  MANUFACTURER TC Electronic, tcelectronic.com
- Each pedal offers the processing power of TC's full-size stomp boxes in a pedal less than half the size.
- Three control knobs allow guitarists to tweak basic parameters onstage.
- TonePrint effects can be downloaded from a computer or iPad via the mini USB jack or wirelessly using the TonePrint app on an Android device or iPhone.
- The Flashback's Audio Tapping function enables guitarists to manually set the delay time by strumming the strings at the desired tempo.
- **THE BOTTOM LINE**
  TC's Mini Pedals are perfect for players who want or need maximum performance and professional sounds from a pedal that takes up the minimal amount of space.

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Pawn Star

PURESALEM TOM CAT ELECTRIC GUITAR By Chris Gill

FOR DECADES, the Guild S-200 Thunderbird was a mostly forgotten fun and funky electric solidbody from the Sixties, best remembered as the guitar that Muddy Waters wielded on the inside cover of his *Electric Mud* album. Then Dan Auerbach of the Black Keys started playing one, and the model went from being a pawnshop bargain to a vintage collectible with a price tag well above $3,000. (Damn you, Auerbach!) That vintage Guild is the inspiration for the PureSalem Tom Cat, which has the same wild, asymmetrical body shape but several significant upgrades, including better pickups and a simpler control configuration.

FEATURES The PureSalem Tom Cat may look weirder than the average ax, but it's a solid, no-nonsense working-musician's tool that delivers the tones, playability and versatility they need. The neck and body are mahogany, and thanks to its relatively light weight and balanced body shape, the guitar is comfortable to play for prolonged periods. The neck has set construction, 22 medium jumbo frets, a 24 3/4–inch scale, a 12-inch radius, a D-shaped profile, a rosewood fingerboard and pearl block inlays. Hardware consists of a pair of Kent Armstrong P-90 single-coil pickups, a Tune-o-matic-style bridge with stop tailpiece and vintage Kluson-style tuners. Controls include a three-position pickup selector switch, individual volume controls for each pickup and a master tone control.

The Tom Cat is available with Natural Burst, Banana Puddin and Rosewood Veneer finish options, and while the latter looks exceptionally classy, I loved the Banana Puddin finish on our test example. It reminded me of a Gibson TV finish and paired nicely with the Tom Cat's Les Paul Special–style pickup configuration. A left-handed version of the Tom Cat is also available at no extra cost.

PERFORMANCE While the pickups on the original Thunderbird were underpowered and wimpy, that's not the case with the Tom Cat's rip-roaring Kent Armstrong P-90s. This is pure P-90 perfection, with ballsy bass, commanding crunch and percussive punch that simply rocks. The controls provide a good variety of useful tones, and I particularly liked the convenient placement of the pickup switch. Although the body shape looks pretty damn unconventional, it actually makes good sense, as the weight is evenly distributed and the neck stays in place instead of diving. The Tom Cat may lack the Thunderbird's built-in kickstand, but that doesn't matter—this guitar won't rest idle for long once players experience its awesome playability and powerful tones.

CHEAT SHEET

LIST PRICE $735
MANUFACTURER PureSalem Guitars, puresalemguitars.com

- A pair of Kent Armstrong P-90 single-coil pickups provides raunchy, ballsy tones with tons of crunch and character.
- The Tune-o-matic bridge and stop tailpiece are a vast improvement over the original Thunderbird's clunky vibrato tailpiece.
- **THE BOTTOM LINE** Inspired by the Guild S-200 Thunderbird, the PureSalem Tom Cat is a significantly better, and less-expensive, guitarist-friendly instrument.



Blast from the Past

MARTIN D-18 **By Chris Gill**

GUITAR WORLD PLATINUM AWARD EXCELLENCE

EVEN IF YOU HAVE only the most basic, rudimentary knowledge of the guitar, you probably already know that the Martin D-18 is one of the greatest steel-string acoustic guitars of all time. As the most basic version of Martin's initial pre-war dreadnought guitar line introduced in 1931, the D-18 is likely the most copied flattop guitar design and is the acoustic guitar equivalent of the Telecaster in terms of timelessness, functionality and value. Chances are you don't need some dude like me to convince you that a Martin D-18 is a highly recommended purchase, but I'm reviewing it anyway because the latest version that Martin is making these days is very likely the best the company has ever offered. Read on to find out why.

FEATURES As always, the D-18's body construction consists of a solid Sitka spruce top and solid mahogany back and sides, the same combination of woods employed on the model since its introduction 83 years ago. The biggest difference is the construction of the neck, which is made from select hardwood, has a satin finish and features a modified low-oval profile with Martin's Performing Artist taper. Although Martin made the D-18 with a rosewood fingerboard for quite a few years after 1947, this version features an ebony fingerboard like the original early models. The neck has a 25.4-inch scale and meets the body at the 14th fret (the D-18 had a 12-fret neck upon its introduction, and the 14-fret D-18 was not introduced until 1934). The guitar's Thirties-style belly bridge is also made of ebony.

Most other important details of this D-18 are inspired by the golden-era pre-war version of the D-18. The braces are scalloped and arranged in a forward-shifted cross-bracing configuration (where the crossed section of the braces is placed closer to the sound hole), which many Martin connoisseurs feel provides increased volume

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Strum a few chords and pick a few single-note licks, and you're met with that classic Martin dreadnought sound heard on countless records.

output, enhanced bass and improved overall dynamic response. The nut and drop-in saddle are made of bone. Crowning vintage-style aesthetics include the nickel open-geared tuners with butterbean buttons, an East Indian rosewood headstock overlay with large "old-style" Martin logo, Thirties-style dot fingerboard inlays and a tortoise-color pickguard.

PERFORMANCE To the naked eye, this newest version of the D-18 looks like an original Thirties D-18 that was stored in a time capsule in mint condition. The biggest telltale difference is not apparent until one picks up the guitar and plays a few notes. Because the necks on original vintage D-18s were shaped entirely by hand, the neck profiles on those guitar could vary widely, from a hefty, round "baseball bat" shape to a slim profile with a prominent V-shape. By contrast, the profile on the new D-18's neck is slim, comfortable, modern and, most importantly, consistent from one instrument to the next. The satin finish allows the fretting hand to slide smoothly up and down the neck, whereas the original vintage gloss lacquer finish created friction. The modern neck profile and satin finish are very welcome improvements, and only the staunchest vintage purists are likely to fuss about them.

But the most impressive aspect of the new D-18 model is its tone. Strum a few chords and pick a few single-note licks, and you're met with that classic Martin dreadnought sound heard on countless records. The bass is huge and bellowing but not overwhelming, and the volume output is louder than many low-watt combo amps. This guitar can easily fill a medium-sized room on its own without additional amplification. The treble and midrange are also impressively sweet and sonorous, especially when the guitar is played with a lighter touch. Play the guitar with a flatpick and more wrist action, and the treble and midrange become more assertive and cutting without ever sounding thin or shrill.

CHEAT SHEET

- **LIST PRICE** $2,999
  MANUFACTURER C.F. Martin & Co., martinguitar.com
- The slim modern Performing Artist neck profile and satin finish provide the playability and feel that today's players prefer.
- Numerous vintage details include the forward-shifted scalloped X-braced top, bone nut and saddle, ebony fingerboard and bridge, and nickel butterbean tuners.
- **THE BOTTOM LINE** With this new D-18, Martin once again proves that they don't make guitars like they used to—they make them better than ever.

New EQ
WHATS NEW AND COOL



Korg
SDD-3000 DELAY PEDAL

Developed in collaboration with veteran U2 guitar tech Dallas Schoo, the Korg SDD-3000 pedal offers the distinctive delay tones of the original SDD-3000 rackmount digital delay from 1982 in a sturdy stomp-box design. The pedal has eight types of delay (SSD-3000, Analog, Tape, Modern, Kosmic, Reverse, Pitch and Panning), with delay times ranging from 1 to 4,000 milliseconds, and a modulation section that includes chorus, flanging, pitch bending, doubling and Doppler effects. Additional features include 80 programmable preset options, stereo in/out, MIDI operation, and interactive controls that include tap-tempo, a modulation waveform selector and selectable filters for delay repeats.
STREET PRICE: $399.99
korg.com



PRS Guitars
S2 SERIES MIRA SEMI-HOLLOW

The PRS Guitars S2 Mira Semi-Hollow is a distinctive semihollow version of the S2 Mira guitar and boasts a chambered all-mahogany body with an f-hole. Other features include low-output PRS S2 Mira treble and bass pickups, a mahogany neck, a rosewood fretboard, dot or optional PRS bird inlays, a PRS stop-tail bridge, volume and push/pull tone controls with a three-way blade switch, and PRS S2 locking tuners.
MAP With dot inlays (standard), $1,269; with bird inlays (optional), $1,389
prsguitars.com

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GUITAR WORLD GOLD AWARD PERFORMANCE

One Little Victory

SEYMOUR DUNCAN VAPOR TRAIL ANALOG DELAY

By Chris Gill

DIGITAL DELAY HAS been around for quite a while, as has realistic digital modeling of vintage analog and tape delays. But as great as those effects are, it's still hard to beat the inherent musicality of a genuine analog delay. With the new Vapor Trail Analog Delay, Seymour Duncan has created a true analog delay pedal that combines the best attributes of genuine BBD (bucket brigade device) integrated circuits with modern low-noise analog electronics. The result is a pedal that delivers the fat, warm tone of genuine analog echo, with crystal-clean signal quality and definition similar to state-of-the-art digital technology.

FEATURES The Vapor Trail is housed in a standard small "bud box"-style enclosure that takes up minimal real estate on a pedal board. It makes the most of its small size by providing three full-size control knobs for mix, repeats, and delay and two small knobs for adjusting the modulation section's rate and depth settings. The delay control knob is transparent to allow a blue LED mounted beneath it to illuminate in time with the delay setting. In addition to standard mono 1/4-inch input and output jacks mounted on the top vertical panel, the pedal has a side-mounted TRS insert jack with which users can process the wet signal with separate effects, output a wet-only signal to another amp, or even control the wet signal's mix level with a volume pedal.

The Vapor Trail provides an impressive range of delay times, from 15 to 600 milliseconds, and the mix control can boost wet delays up to 3dB louder than the source signal. It features true-bypass switching and operates on a standard nine-volt battery or with a center negative nine-to-18-volt power supply.

PERFORMANCE While many new analog delay pedals still have a slight amount of hiss in the background, the Vapor Trail is dead quiet. As a result, the delayed signals sound big, rich, and full while they retain the percussive attack and definition usually found only with digital delays. Dialing in a hint of slow modulation produces echo tones with luscious lushness that is always smooth and never turns into indecipherable mush.

The Vapor Trail's warm but incredibly clean sound is its strongest attribute, but the insert jack comes in a close second. It expands the pedal's creative potential well beyond that of the average delay effect, allowing guitarists to easily configure a wet-dry setup like many pros use or experiment with unusual processing.

CHEAT SHEET

STREET PRICE
$149.95

MANUFACTURER
Seymour Duncan, seymourduncan.com

- Delay times range from 15 to 600 milliseconds, and a blue LED under the transparent delay knob illuminates in time with the delay setting.
- A TRS wet insert jack allows guitarists to use external effects to process the wet signal only or set up a wet-dry rig.

THE BOTTOM LINE
With its incredibly warm and lush tone, noise-free performance and versatile insert jack, the Vapor Trail packs all the power of a pro rack unit into a compact, affordable stomp box.

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GUITAR WORLD PLATINUM AWARD EXCELLENCE

Cedar Point

PRESTIGE ECLIPSE CEDAR/ROSEWOOD By Eric Kirkland

TODAY'S ASSORTMENT OF acoustic guitar flavors is almost as varied as that of electric guitars—from the baritone bellow of a jumbo to the polite parlance of a petite parlor instrument. Prestige's Eclipse Series falls squarely in the middle of the pack, where it adheres to the traditional ideal of an acoustic guitar as vocal accompaniment. The latest addition to the series is the auditorium-sized Cedar/Rosewood, a stunning piece of craftsmanship that creates its high-energy response with a select cedar top and exotic tonewoods.

FEATURES Cedar is gaining more favor as a respected soundboard wood, as it sounds softer and is less bright than spruce and livelier than mahogany or koa. The Cedar/Rosewood's Canadian-grown cedar is braced with Adirondack spruce in a typical *X* pattern, while gorgeous rosewood creates the back and sides. A bone nut and saddle and an ebony bridge and fretboard enliven the cedar's naturally warm presence and enhance treble (ebony is also used on the headstock's fascia and tuners). Adding to the Eclipse's superlative beauty are numerous, high-end adornments, including figured maple binding on the top, sides, back, fretboard and headstock; mother-of pearl logo and fretboard inlays; abalone surrounds on the top and sound hole; and striking padauk on the Venetian cutaway's beveled edge.

The satin-finished mahogany neck is C shaped, with a slight peak in the hill, similar to many modern electrics and almost as fast. The guitar features a Fishman Matrix Ellipse Blend pickup system, which includes a control panel seated on the inside edge of the sound hole, with a phase switch, a volume control, a pickup/mic blend control and a mic trim. The nine-volt battery pouch is also hidden inside the Eclipse, firmly affixed to the neck heel. (The guitar is also available with an L.R. Baggs Anthem pickup and endpin jack, as well as without electronics.)

PERFORMANCE Midrange punch, powerful chime and dynamic brilliance are the Cedar/Rosewood Eclipse's tonal keystones. This combination is ideal for fingerpickers who want the attack typically produced by a spruce top but also crave the midrange depth that's so easily drawn out of cedar. Flatpickers will love how the Eclipse's treble stays round and full, right up the neck, and how stable lows remain when the strings are really slammed. Any guitar can be loud, but the Eclipse exhibits an impressive (and, if necessary, explosive) dynamic range that doesn't stray from musicality or accurate intonation, and its chime is percussive and bell-like. The Fishman Matrix Ellipse Blend really captures the Eclipse's woody midrange voice and offers increased control over the amount of pickup and mic used in the mix.

Incidentally, if all of this sounds good to you, take note: Prestige builds only about 300 acoustic guitars each year, so get yours while you can.

CHEAT SHEET

LIST PRICE $1,899
MANUFACTURER Prestige Guitars Ltd., prestigeguitars.com

- A solid Canadian cedar top and Indian rosewood sides and back produce an inspiring blend of crisp response, soft overtones and midrange warmth.
- Fishman's sound hole–mounted Matrix Ellipse Blend pickup system offers excellent control without interfering with the Eclipse's beauty.

THE BOTTOM LINE Prestige's auditorium-sized Cedar/Rosewood Eclipse offers exotic appeal, expressive midrange tones and top-shelf craftsmanship at a low price.


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GUITAR WORLD GOLD AWARD PERFORMANCE

Lift Me Up

RADIAL ELEVATOR DUAL MODE BUFFER AND BOOST

By Chris Gill

IT'S A COMMON practice these days for guitarists to use two overdrive pedals—one for an "always on" slight clean boost to sweeten the overall tone and dynamics, and a second as a midrange and output level boost for solos. The good folks at Radial have built their company around producing ingenious all-in-one utility solutions for musicians' and recording engineers' common applications. Now they have introduced a stomp box that combines clean and midboost functions along with several useful features that let guitarists dial in tonal perfection with optimum, professional-quality signal levels.

FEATURES The Elevator has a logical control panel that's divided into Baseline and Booster section. Baseline includes a three-position "set-and-forget" switch with True Bypass, Buffer and Drive Preset settings. The True Bypass setting bypasses the internal circuitry, including the pedal's drive and drag controls, when the effect is off. In the Buffer setting, users can use the drag control to dial in the ideal load for a guitar's pickups to match the tone of plugging directly into an amp. The Drive Preset setting combines the buffer, drag control and drive control, the latter of which is used to make the "effect off" signal hotter, like using an overdrive pedal for a slight clean boost. The baseline section is always on.

The Booster section can be engaged with the pedal's footswitch. Its controls include a three-position midrange switch with off, 5dB and 10dB settings and a gain control that dials in up to 15dB of clean gain.

PERFORMANCE The Radial Elevator is a great-sounding boost and extremely useful as well. Its Baseline section removes all the headaches of using long cables, wireless units or even guitars with weak pickups, delivering a robust, noise-free signal that hits the amp with ideal dynamics. The Booster provides clean boost or an attractive midrange peak that cuts right to the front of the mix, giving you ample power when you need it.

CHEAT SHEET

LIST PRICE $220
MANUFACTURER Radial Engineering, radialeng.com

THE BOTTOM LINE
The Radial Elevator combines a professional-quality "signal enhancer/optimizer" and sweet-sounding booster in a single pedal to take your tone to an entirely new level.

Buzz Bin



Raptor R Series three-sided pick

For many years, a pick was a pick, and they came in three flavors: thin, medium and heavy. Over the past few years, however, a number of manufacturers and inventors have been rethinking this equation, hoping to build a better mousetrap for guitarists while carving out a little slice of the highly lucrative pick market for themselves.

One of the more intriguing experiments we've run across recently is the Raptor, a three-sided plectrum that was created using the same design and modeling techniques employed to produce Formula One racing cars. Made from high-grade acrylic, the Raptor is awesome to behold and, better yet, awesome to use.

Each corner of the pick is sculptured to offer players a different sound and attack. The pointiest side adds a unique shimmer to chords and arpeggios and is terrific for fast sweeps and speed picking. On the opposite end of the plectrum, the widest tip has a softer attack and a more rounded, jazzier tone. The middle-size tip sounds more traditional, but the acrylic surface makes for less surface resistance, so no matter which side you prefer, your picking will automatically gain a little speed. As an added bonus, a little notch in one of the sides is cool for when you want to add a little snap, crackle and Billy Gibbons–style pop to your licks.

The pick feels very natural to hold and doesn't require an overhaul in technique to use. However, if you're looking for a game changer in your sound, there is a small universe of discovery to be had in this cool and crafty pick-me-up. *—Brad Tolinski*

DIRECT PRICE £2.49 (about $4.25)
MANUFACTURER Raptor Picks, raptorpicks.com

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MAN OF STEEL

By Steel Panther's Satchel



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ROYAL RIFFING

How I play "If I Was the King"

HEY, KIDS, I'M back! Did you miss me? Don't answer that. Why am I back? To teach you how to *rock*, that's why! I'm also here to talk about the new Steel Panther album, *All You Can Eat*, which you are no doubt listening to right now, and teach you how to play some of the incredible riffs on the record. Let's start with "If I Was the King."

This song is pretty basic rock and roll in that just about everything in it is based on either the *minor pentatonic scale* or the *blues scale*—the biggest scales in rock, right? These scales come in handy. Don't just practice the Phrygian and Mixolydian modes—you should be basing everything on the blues and minor pentatonic scales. You might not listen to B.B. King very much, but everything he played is the foundation for all that Testament and Megadeth stuff you listen to, and it's the foundation of Steel Panther's music too.

"If I Was the King" can pretty much be summed up as a "heavy-metal shuffle." **FIGURE 1** illustrates the tune's primary rhythm part, which is built around a steady power-chord climb up the bottom two strings, played alternately against the open low E string, which functions as a *pedal tone*. The climb is based on the E blues scale (E G A B♭ B D) with the inclusion of F♯, the major second.

In bar 2, on the upbeat of beat two, I fret the D note on the A string's fifth fret and, while bending it up a quarter tone by pushing the string away from my palm, I simultaneously pick the open D string, just as Jimmy Page did in Led Zeppelin's "Whole Lotta Love." In bar 4, I end with a quick B♭-to-A pull-off on the A string and end the phrase with a low G note. The song's next riff (**FIGURE 2**) is simple and based almost entirely on power chords with the occasional single-note riff thrown in.

My guitar solo (**FIGURE 3**) begins on the four chord, A5, and I start with slow, basic phrases built around A minor pentatonic (A C D E G). Notice how I use gradual bends and wide vibratos to give the solo a bluesy feel. By the end of bar 3, the chord progression works its way back to the one chord, E5, and I do the same with the single-note lick, landing back on E at the end of bar 3. In bar 5, I wait until beat two to come back in and start with a big, Albert King–style bend-and-release, saving the fancy licks for bar 7. There, over C5, I play an arpeggiated figure that can be interpreted as either C6 or Am, as it's based on the notes of an A minor triad, A C and E (with a D♯ passing tone thrown in). This line then shifts to quick, alternating pull-offs to the open G string, followed by a transition to B5 and a lick based on B minor pentatonic (B D E F♯ A). Overall, it's a pretty simple solo, but there are some cool twists in there to keep it interesting.

Tune down one half step (low to high: E♭ A♭ B♭ G♭ B♭ E♭).
All music sounds one half step lower than written.

FIG. 1

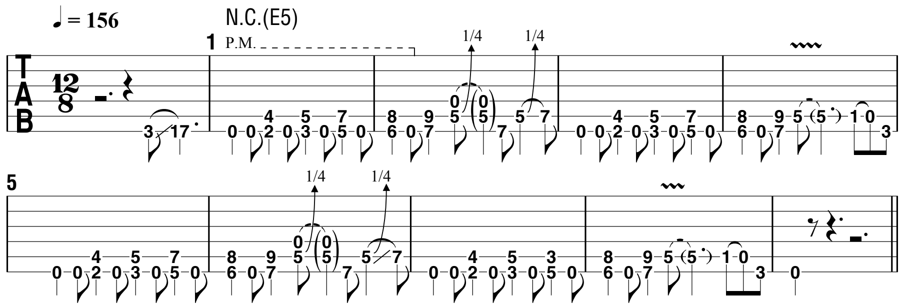


FIG. 2

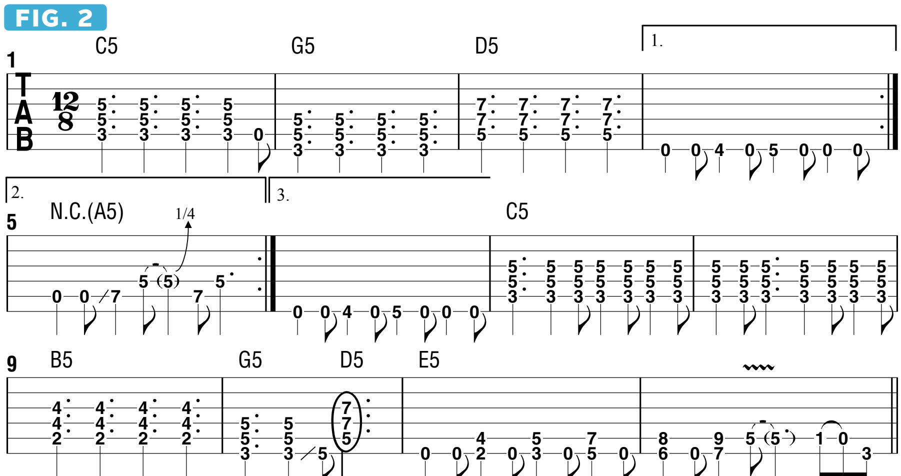
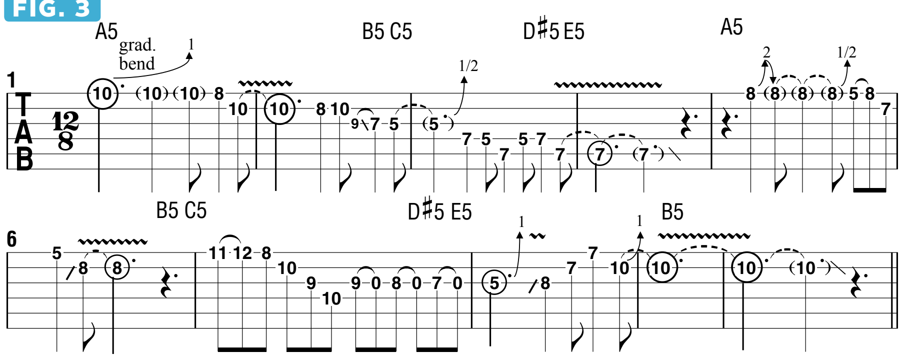


FIG. 3



SATCHEL is the guitarist for Eighties-inspired glam-metal act Steel Panther. Their latest album is 2011's *Balls Out*.


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By Marty Friedman



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BEND TO YOUR WILL

Using bending and vibrato to personalize a melody

THE ELECTRIC GUITAR gives us opportunities to express musical statements that can evoke and rival the sound and qualities of the human voice, with *string-bending* and *vibrato* techniques as the primary elements necessary to achieve vocal-like sounds and phrasing. In this column, I'd like to detail a few of the string-bending and vibrato techniques I use and the applications that appeal to me the most.

You can bend a string in many ways, and I like to employ just about every method imaginable. Drawing from a variety of techniques gives me more options for how to interpret whatever I'm playing.

Let's begin with a simple melody, and I'll then demonstrate a handful of ways I might interpret it. **FIGURE 1** illustrates a very simple three-note phrase in A minor, comprising the notes E (the fifth) and G (the flatted seventh) and ending with a bend from G up one whole step, to the A root note. A common approach many guitarists take is to employ a *unison bend* for each note, as demonstrated in **FIGURE 2**. While one note is fretted with the index finger on the B string, another is fretted with the ring finger two frets higher, on the G string, and that note is then bent up a whole step to match the pitch of the B-string note.

If you ever hear me play this unison bend lick, please shoot me. We just don't need another guitar player playing that way anymore. But if you *like* it, you should play that way; just don't let me play that way.

FIGURE 3 shows one of the many "Marty-style" options available when playing these three notes. Instead of simply fretting the first note, I place the index finger one fret lower and bend up to it from a half step below, from D♯ to E, then apply vibrato to the note. I then slide up to the G and execute half-step bends (and releases) between G♯ and A. It's a nice alternative to simply fretting the note. I then move up to B and bending up a half step, to C, and then I release the bend and perform a series of quick hammer-pulls between A and G♯ on the B string.

There are so many variations one could apply from here, and I've detailed a handful in **FIGURES 4–8**. I encourage you to use your musical ear and listen for variations and options that you find interesting.

FIG. 1

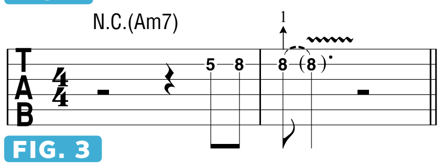


FIG. 2

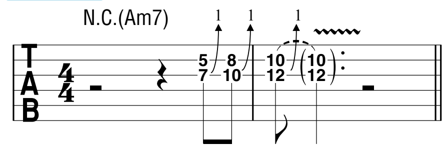


FIG. 3

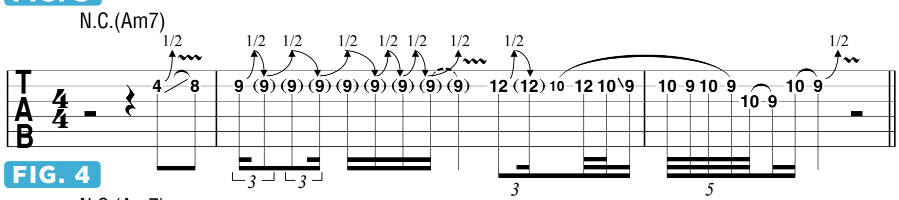


FIG. 4

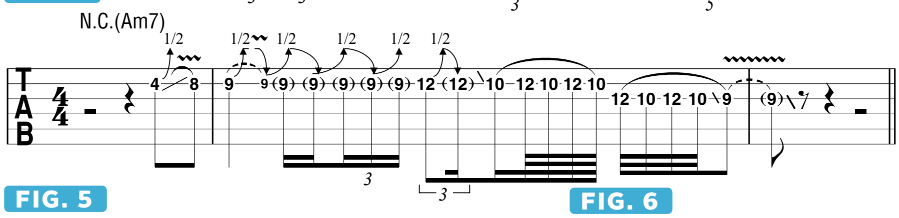


FIG. 5

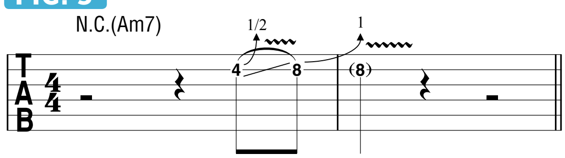
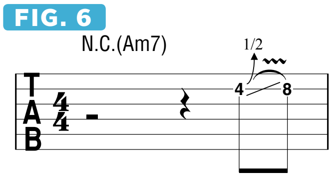


FIG. 6



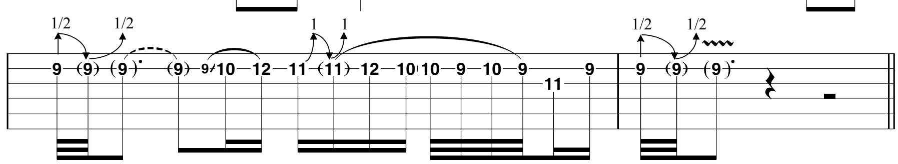


FIG. 7

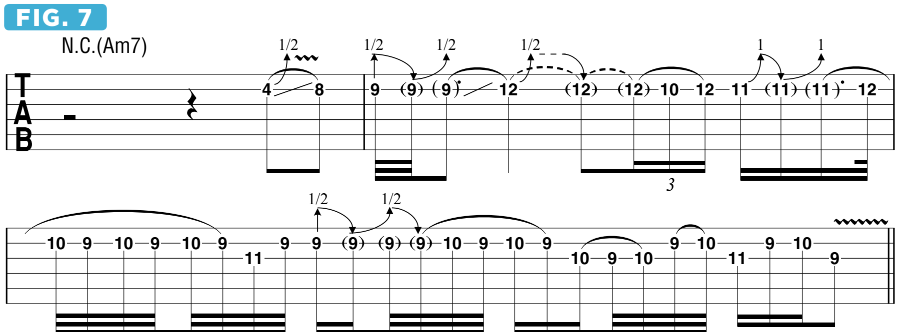
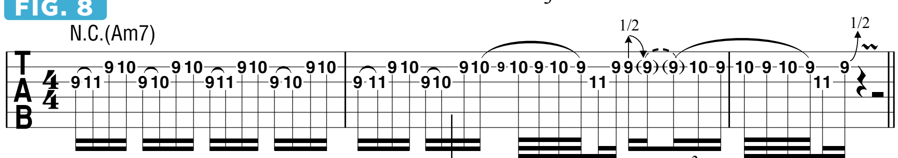


FIG. 8



MARTY FRIEDMAN is a world-renowned American-born virtuoso guitarist living in Japan. His latest album is *Inferno*.



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STRING THEORY

By Jimmy Brown



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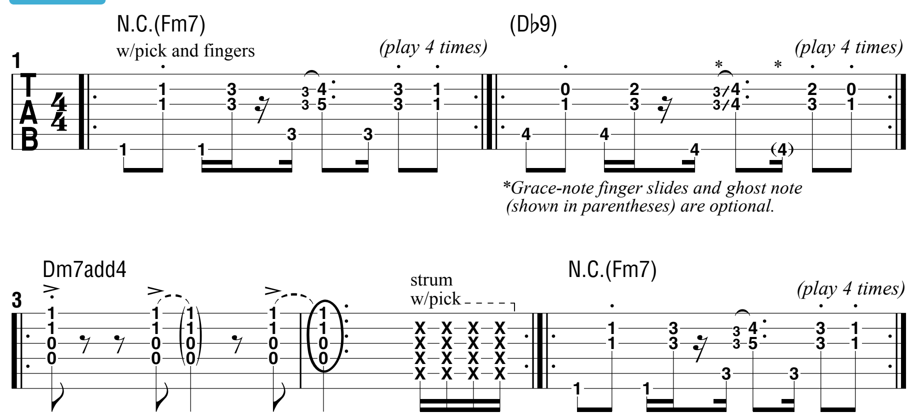
ISLAND HOPPING

Jamming on the changes to a three-chord modal jazz gem, "Cantaloupe Island"

IN MY PREVIOUS three columns, I presented some cool approaches to improvising over the late Horace Silver's mid-Sixties jazz classic "Song for My Father," which is in the key of F minor. It's an ideal introductory tune for rock and blues players looking to get into jazz, due to its fairly simple modal harmonic structure, defined by the fact that most of the chords are played for at least two bars, which gives you ample time to think about and play over each chord before the next one hits. While jamming on that tune these past few months, I recalled a similar and equally enduring jazz instrumental from the same era, one that's also in F minor and played at a laid-back tempo and with an even-eighths feel. The tune is "Cantaloupe Island," a soulful composition by pianist Herbie Hancock that he debuted on his 1964 album, *Empyrean Isles*, featuring the great trumpeter Freddie Hubbard and legendary rhythm section of drummer Tony Williams and acoustic bassist Ron Carter.

Now, as cool as that original reading of "Cantaloupe Island" is, it sounds rather understated compared to later, live performances of the tune by Hancock and cover versions by other jazz greats, such as guitarist Pat Metheney and violinist Jean Luc Ponty. While surfing YouTube one day, I was thrilled to come across a brilliantly exciting, high-energy, live performance video of "Cantaloupe Island" from an outdoor jazz festival in Japan in 1991, in which Hancock is joined onstage by the powerhouse funk-fusion rhythm section of Stanley Clarke on electric bass and Omar Hakim on drums, as well as the great Wayne Shorter on soprano sax. In that electrifying performance, Hancock and company modernize and "funk-ify" the tune's groove, transforming its original quasi–bossa nova eighth-note feel into a driving, highly-syncopated 16th-note affair, with Hakim laying down a powerful backbeat while Clarke applies his signature fluent slap-bass technique.

FIG. 1



To me, this updated, fortified groove serves as a more inspiring rhythmic springboard for soloing over the tune's chord progression and coming up with ambitious, melodically dense 16th-note lines and compelling licks. In this month's column, I'd like to present my guitar adaption of Hanock's foundational piano part on "Cantaloupe Island" (but not the tune's melody; you'll need to cop that on your own), along the lines of his playing on the aforementioned live version (see **FIGURE 1**).

There are only three chords here, each of which is played for a minimum of four bars via repeating one- or two-bar vamps before switching to the next. This makes the overall harmonic structure decidedly modal, as you have at least four back-to-back bars to solo over each chord. The challenge is to keep track of where each 16-bar chorus begins, as it finishes with four bars on Fm7 and then starts again with four bars on the same chord. (The last four bars, by the way, are also used as an intro to the tune.)

You'll need to employ hybrid picking (pick-and-fingers technique) to play most of this piano-like figure. In bars 1, 2 and 5, use your middle and ring fingers to pick the double-stops on the G and B strings and flatpick the bass notes on the bottom two strings. The Dm7add4 chord in bars 3 and 4 may be either strummed or hybrid picked. In either case, use pick-hand muting to momentarily silence the strings during the rests, or "holes of silence," between the accented chords in these bars, and use fret-hand muting when strumming the pitchless 16th-note "chuck-a chuck-a" rhythm in bar 4 (indicated by *X*s in the tab).

To play the Fm7 vamp in bars 1 and 5, start by barring your index finger across the strings at the first fret, momentarily shifting the barre up to the third fret on the C bass note on the A string's third fret, then back down on the and of beat four. The D♭9 pattern in bar 2 is fingered without barring, with each note fretted individually. The grace-note finger slides can be tricky to fit in and are optional, as is the "ghosted" bass note shown in parentheses. This note's contribution, however, is primarily rhythmic, so it's okay if you fudge it and pick a pitchless, fret-hand-muted note on either of the bottom two strings, or just leave it out altogether.

The best way to feel and internalize this groove and convey it to the listener is to beat out a metronomic pulse by tapping your left foot solidly on each downbeat as you play, as Clarke can be see doing during his exciting bass solo in the aforementioned video.

Next month, we'll look at soloing over this progression.

Senior music editor JIMMY BROWN has transcribed hundreds of songs and authored instruction books and DVDs. His latest DVD, *Mastering Scales 2*, is out now! Get yours at store.guitarworld.com.



COLUMNS

METAL FOR LIFE

by Metal Mike



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LORD OF THE STRINGS

Combining metal-style rhythm-playing techniques to create memorable riffs

AS A WORKING metal guitarist, I'm always faced with challenges, whether I'm working with an artist like Rob Halford or performing my own music with my band. In both situations, I'm required to come up with inspired, heavy metal–approved guitar parts that will fuel the music in an ideal way. It's essential that I have my rhythm/riff chops together for whatever situation I find myself in. In this month's column, I'd like to detail a handful of riffs designed to sharpen up very specific and different aspects of proper heavy-metal guitar technique.

FIGURE 1 presents an eight-bar rhythm part built using a few different techniques. I begin in bar 1 with an A5 power chord, followed by open-A-string pedal tones that alternate against two-note chords on the D and G strings. There is an inherent melodic line played on the G string through this bar. In bar 2, I move to two-note voicings of G and Am, played against the A pedal, after which I wrap up the initial two-bar idea with a single-note line.

Now that a theme has been established, in bar 3 I restate the riff from bar 1, and in bar 4, I wrap up this two-bar figure with a very unusual line that moves between the third and fifth frets on the D and G strings. To me, this line has a Randy Rhoads–like quality. Bars 5 and 6 are very similar to bars 1 and 2, except I end this phrase with an alternative melody. Bars 7 and 8 complete the idea, wrapping with a very specific idea. A three-note phrase, played in straight 16th notes, ends with a pull-off to the open D string. This three-note phrase moves up to each higher interval within the scale structure of the A Aeolian mode (A B C D E F G) until I finish on a two-note G major chord. Play through this eight-bar phrase slowly and carefully, striving for crystal-clear articulation as well as a rock-solid rhythmic feel.

One of my favorite things is to devise riffs in odd meters, such as 7/8 and 9/8. **FIGURE 2** offers a riff in 9/8 that is performed almost entirely on the low E string. I begin with an index-finger pull-off from the third fret to the open low-E pedal tone, and after riding on the low-E pedal in straight, palm-muted 16th notes for four more notes, I pull off from B♭ at the sixth fret. The phrase in bar 1 ends with an ascending line that comes in at an unusual place, on the second 16th note of beat four. Notice that there are two extra 16th notes in the bar, which results in a phrase played in 9/8. As the riff progresses, these pull-offs are moved to different locations, and the riff ends with repeated pull-offs on the bottom two strings.

FIGURE 3 is a little more straight-ahead, in terms of Maiden/Priest-type metal. Based primarily on A minor pentatonic (A B C D E), repeated pull-offs on the D and A strings are followed with three-note chord accents. Each two-bar phrase ends with a different descending line.

Now that you have the idea, try putting these techniques to use in your own metal riffs.

FIG. 1

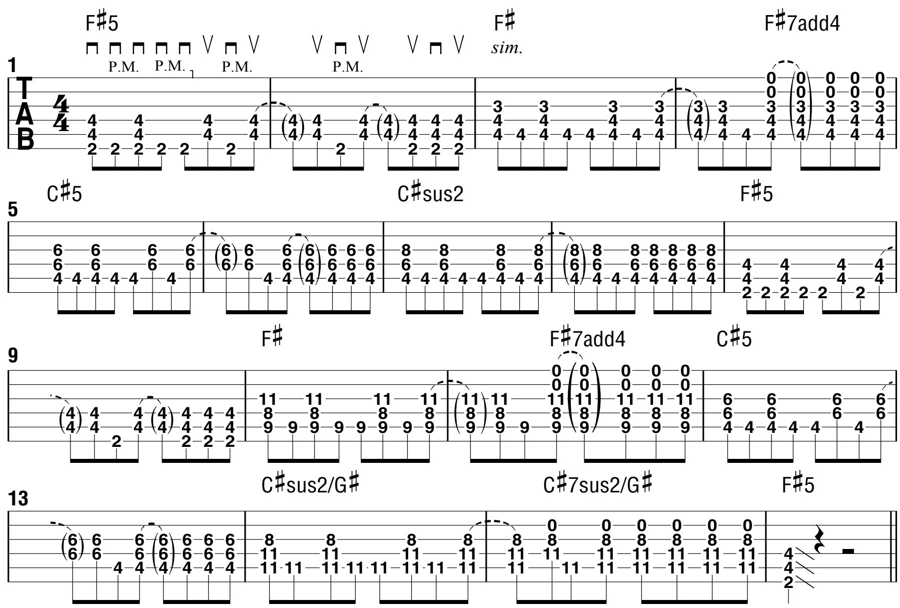


FIG. 2

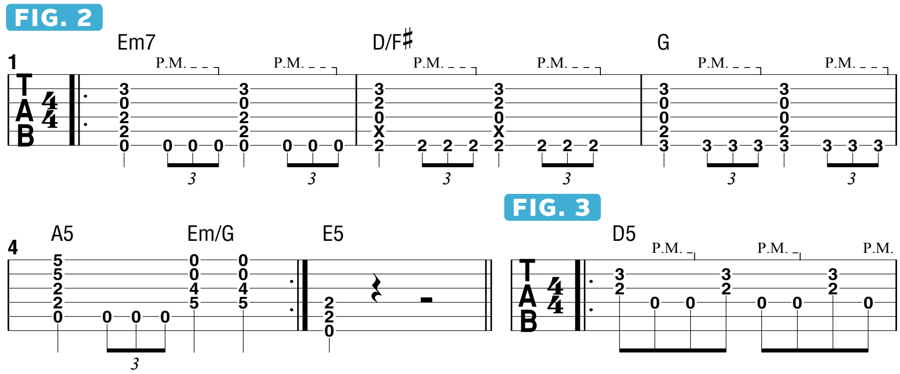
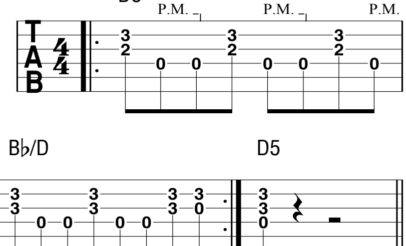


FIG. 3



METAL MIKE CHLASCIAK plays with Halford and with his own band. His latest releases are *The Metalworker* and *This Is War* (metalmike.net.). His DVD *Metal for Life!* is available at store.guitarworld.com





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TALKIN' BLUES

by Keith Wyatt



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ROCKIN' ROMANCE

Cliff Gallup's smooth, lyrical ballad-playing style

LAST MONTH, WE examined the high-energy style of Cliff Gallup, whose innovative solos with rockabilly icons Gene Vincent & the Blue Caps set a new standard for sound, technique and imagination. This month, we'll look at how Gallup explored the opposite end of the musical universe—romantic ballads—with an equally successful balance of skill and attitude.

While best known for sweat-soaked rockers, Vincent filled out his repertoire by recording a number of pre-Fifties standards from the "Great American Songbook" era, including chestnuts such as "Peg O' My Heart," "Ain't She Sweet" and "Up a Lazy River." **FIGURE 1** illustrates a ballad combining melodic and harmonic features typical of countless pop songs like these, including a six-two-five-one harmonic cycle in the key of G (E7-A7-D7-G), a melody closely based on the chord structure, and strong, recurring rhythmic motifs.

Compare this melody to **FIGURE 2**, which shows a Gallup-style solo built on the same song. His approach generally alternated between quoting the vocal melody, which gives the solo a strong backbone, and inserting improvised phrases to provide the (even then) dated material with spontaneity and energy. Bars 1 and 2 repeat the vocal melody with some bluesy adornments, and bars 3 and 4 combine the same melodic rhythm with an improvised melody based on an A9 arpeggio (A C♯ E G B). The vocal melody returns in bars 5 and 6, answered by a straight-up rock and roll lick in bars 7 and 8. After more melodic embellishment in bars 9 and 10, the solo takes another unexpected turn with a double-timed blues lick in bars 11 and 12 before settling back into the vocal melody.

For guitarists learning to "play changes," ballad solos like this demonstrate how to navigate through chords without getting tangled up in theory and technique or sacrificing style and energy. Gallup erased the perceived lines between rock and roll, blues, rockabilly, pop, country, and jazz, and his approach directly inspired generations of eclectic and sophisticated electric guitar stylists, like Jeff Beck and Brian Setzer.

Given his impact on rock guitar, it is ironic to note that Gallup's professional career lasted barely six months before he left the band, returned to his home and family in Virginia and took a job outside music. He continued to play locally until his death in 1988, but his obituary mentioned nothing of his days as a Blue Cap.

For the past eight years, it has been both a pleasure and a challenge to write Talkin' Blues each month, but this is my final installment for now. I hope you've enjoyed exploring the many deep streams of American music as much I have, and I also hope you'll dive in and keep going on your own. There is no end, but it's a wild ride.

FIG. 1

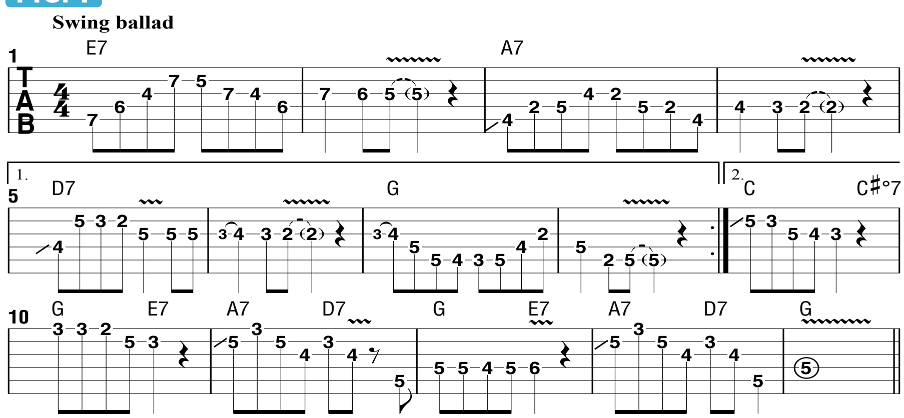
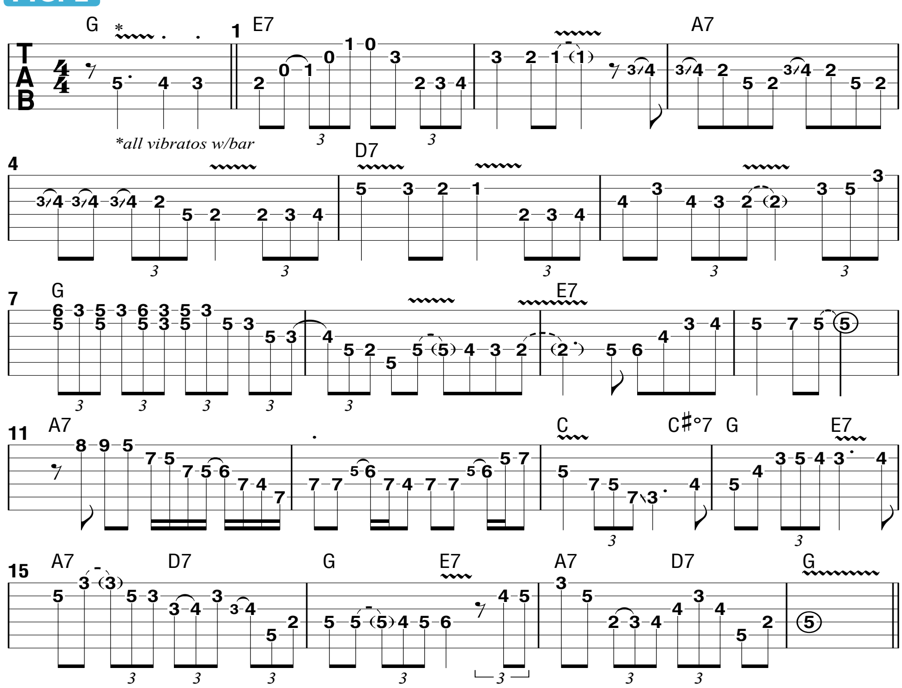


FIG. 2



KEITH WYATT tours with American music legends the Blasters and teaches blues guitar at Musicians Institute. His latest DVD, *Talkin' Blues Part 2*, is available at store.guitarworld.com. His latest book, *Blues Guitar Soloing*, is out now from Hal Leonard.




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SHAKTI HAPPENS

The picking prowess of John McLaughlin

IN THE SIXTIES, while Jimmy Page, Jeff Beck and Eric Clapton were putting the rock into blues, John McLaughlin was injecting it and other flavors into jazz. McLaughlin was influenced by a variety of artists, including Elvis Presley, the Beatles, James Brown and the aforementioned British Invasion ax slingers, as well as Django Reinhardt and jazz saxophonists John Coltrane and Ornette Coleman. Indian classical music shaped his style as well.

Given such disparate inspirations, it is perhaps not surprising that McLaughlin forged a unique musical path. In the early Sixties, he worked as a session musician, playing on select cuts for Dionne Warwick, Tom Jones, Donovan and others. By the early Seventies, after recording and touring with Miles Davis and Tony Williams Lifetime, he was primed to form the seminal jazz-rock fusion band Mahavishnu Orchestra. As his career soared, McLaughlin put the acoustic guitar to the fore with the progressive Indian classical ensemble Shakti and the quasi-flamenco-flavored Guitar Trio (featuring Al Di Meola and Paco de Lucia), and on his numerous solo albums. Now 72, McLaughlin is playing more ferociously than ever, as evidenced by his new, live recording, *John McLaughlin & The 4th Dimension: The Boston Record*. Let's whittle our picks down on some ripping acoustic phrases inspired by his diverse discography.

Following his high-profile stint with Miles Davis (yielding the landmark albums *In a Silent Way*, *Bitches Brew* and others), McLaughlin took a detour from electrified fusion and issued his acoustic-rich 1971 solo album, *My Goal's Beyond*. Dripping with exotic, Indian classical-style influences, the disc also features acoustic interpretations of jazz standards like Charles Mingus' "Goodbye Pork Pie Hat," which informs **FIGURE 1**, a passage ripe with altered and extended dominant-seven chords. (Use your thumb to fret the C13, Fmaj7 and B7♯5♯9 chords.)

In 1971, McLaughlin formed Mahavishnu Orchestra. Though best known for electrified riffs and high-energy improvisation, Mahavishnu had acoustic epics too, such as "A Lotus on Irish Streams" (from *The Inner Mounting Flame*). That piece features dynamic interplay between McLaughlin, Jan Hammer (keys) and Jerry Goodman (violin), with the guitarist unloading licks like **FIGURE 2**, based on repeating note pairs within the E Dorian mode (E F♯ G A B C♯ D). McLaughlin's note eruptions in "Thousand Island Park" (from *Birds of Fire*), akin to **FIGURE 3**, are particularly challenging.

India's musical and philosophical culture had long been a driving force in McLaughlin's life when, in 1975, he formed Shakti, a virtuoso acoustic fusion ensemble featuring violin, tabla and harmonium. The group's debut release, *Shakti*, with John McLaughlin, goes for the musical jugular, opening with "Joy," an 18-minute track steeped in rhythmic, angular E Phrygian-dominant (E F G♯ A B C D) lines, a brief sample of which are presented in **FIGURE 4**.

From the Eighties onward, McLaughlin often worked in a trio of either three guitars (with Di Meola and de Lucia), guitar with bass and percussion or with organ and drums. We'll close with an ear-pleasing picking line in the key of A, on the high E string, similar to the main melodic hook of "Florianapolis," as recorded on the John McLaughlin Trio's 1990 release, *Live at the Royal Festival Hall* (**FIGURE 5**).

FIG. 1

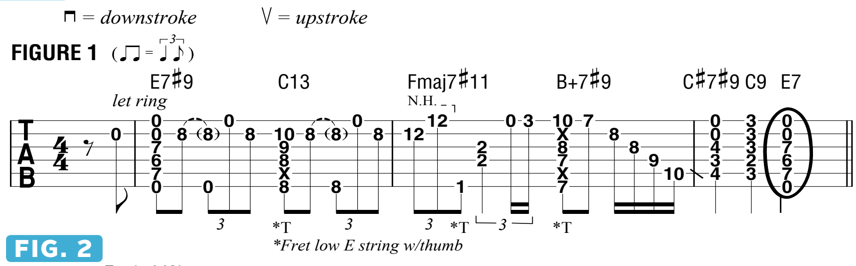


FIG. 2

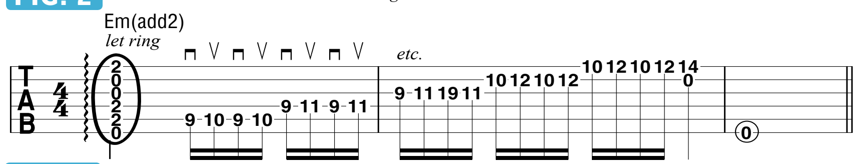


FIG. 3

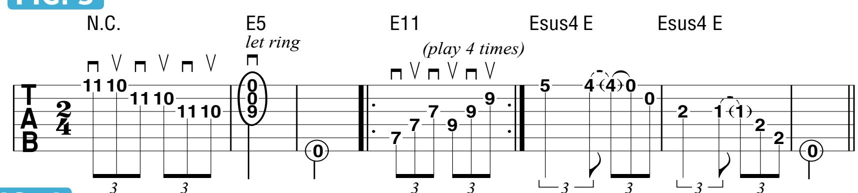


FIG. 4

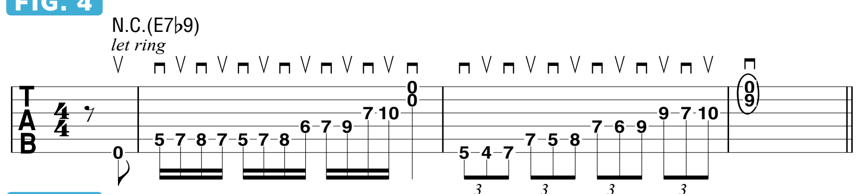
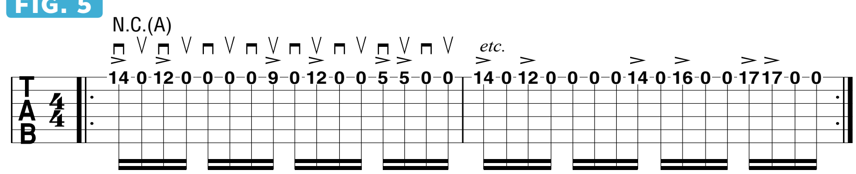


FIG. 5



DALE TURNER is a Musician's Institute instructor. His CD *Mannerisms Magnified* is available at intimateaudio.com. His DVD *Acoustic Rock Guitar Part 2* can be purchased at store.guitarworld.com.




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LATERAL MOTION

The A Mixolydian mode, up and down each string

GUITARISTS ARE ALWAYS challenged by the task of creating interesting rhythm parts behind a soloist. In my experiences, I have found the study of modal chord patterns and structures to be very useful in this regard and endlessly interesting. This month, I'd like to turn your attention to one of the major modes, Mixolydian.

The Mixolydian mode is spelled: 1(root) 2 3 4 5 6 ♭7. **FIGURE 1** illustrates the A Mixolydian mode played in fourth position in two and a half octaves, with the intervals, or scale degrees, indicated below the tab. Memorize each note's relationship to the A root note. Also, be aware that when playing in the second octave (beginning in bar 2), the B note may be referred to as either the second or the ninth, the C♯ may be considered the third or the 10th, the D note can be thought of as either the fourth or the 11th, and so on.

Previously, I've showed you how to generate interesting and unusual chord voicings by using *stacked fourths* while staying within a particular scale or mode, wherein each chord tone is a fourth higher than the one below it, either a perfect fourth or a raised, or "sharped," fourth. **FIGURE 2** illustrates two different forms of an A13 chord. Starting from the G note on the D string's fifth fret, the next higher note in the chord is C♯, the major third, and the next higher note is F♯, a perfect fourth above C♯. One can also place an additional high A root note as the highest note in the chord, as shown here.

The best way to get a firm handle on the A Mixolydian mode is to practice playing it up and down each individual string. **FIGURE 3** shows A Mixolydian played entirely on the D string, with the open A string used as an accompanying *pedal tone.* **FIGURES 4–6** illustrate A Mixolydian played up and down the G, B and high E strings, respectively.

The next step is to try improvising some solo-type phrases up and down a single string, as I demonstrate on the D string in **FIGURE 7**, using a repeating rhythmic motif based on two 32nd notes followed by a 16th note with pull-offs and finger slides, which create a smooth legato sound. **FIGURE 8** shows a different rhythmic syncopation used on the G string. Try doing the same thing on all the other strings.

FIG. 1 A Mixolydian mode

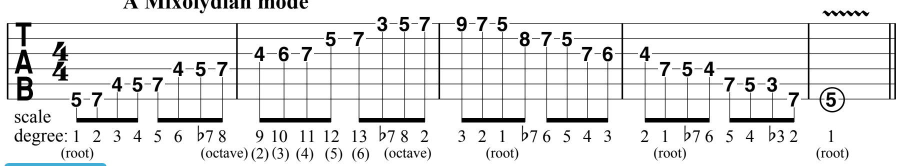


FIG. 2

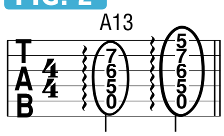


FIG. 3 A Mixolydian on the D string

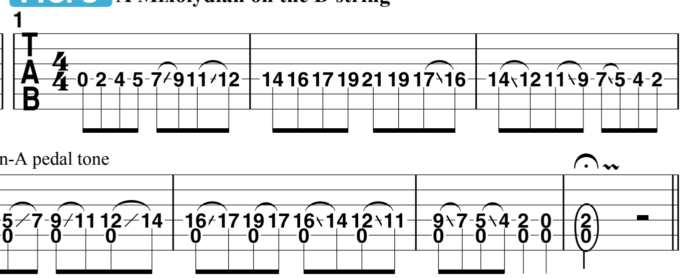


FIG. 4 A Mixolydian on the G string

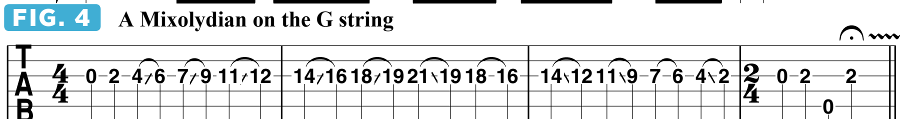


FIG. 5 A Mixolydian on the B string

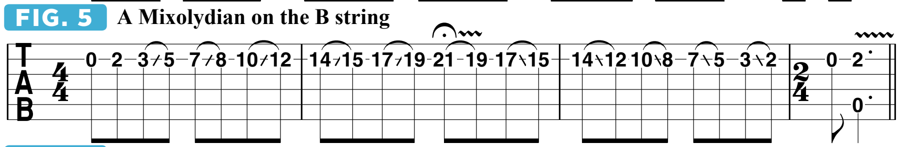


FIG. 6 A Mixolydian on the high E string

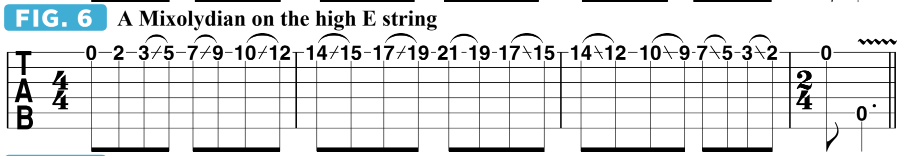


FIG. 7 A Mixolydian soloing on the D string

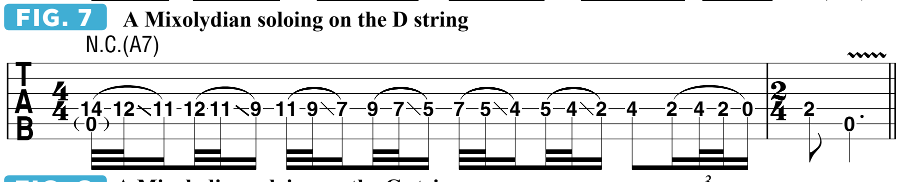
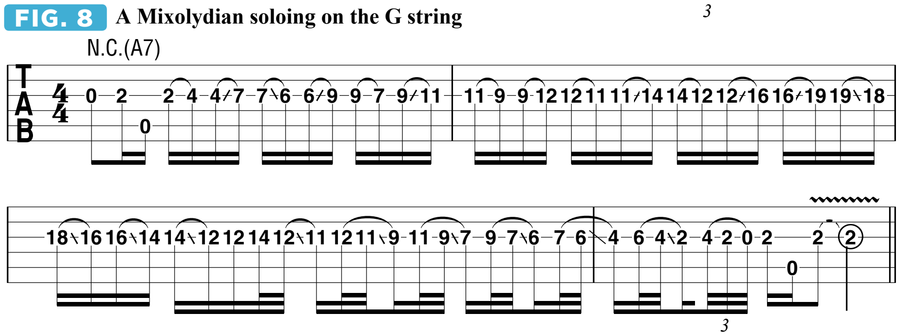


FIG. 8 A Mixolydian soloing on the G string



ANDY ALEDORT is a *GW* associate editor. His solo blues-rock album *Live at North Star 2009* is available on Steve Vai's Digital Nations label.


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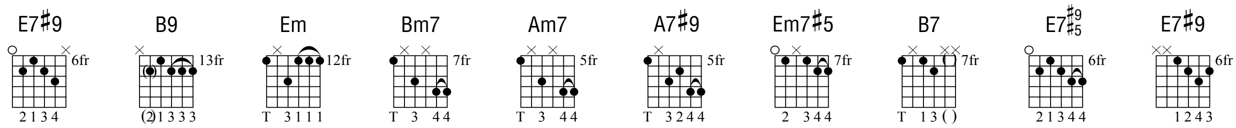
Stevie Ray Vaughan

As heard on **TEXAS FLOOD**

Words and music by **RONALD ISLEY, O'KELLY, JR. AND RUDOLPH ISLEY**

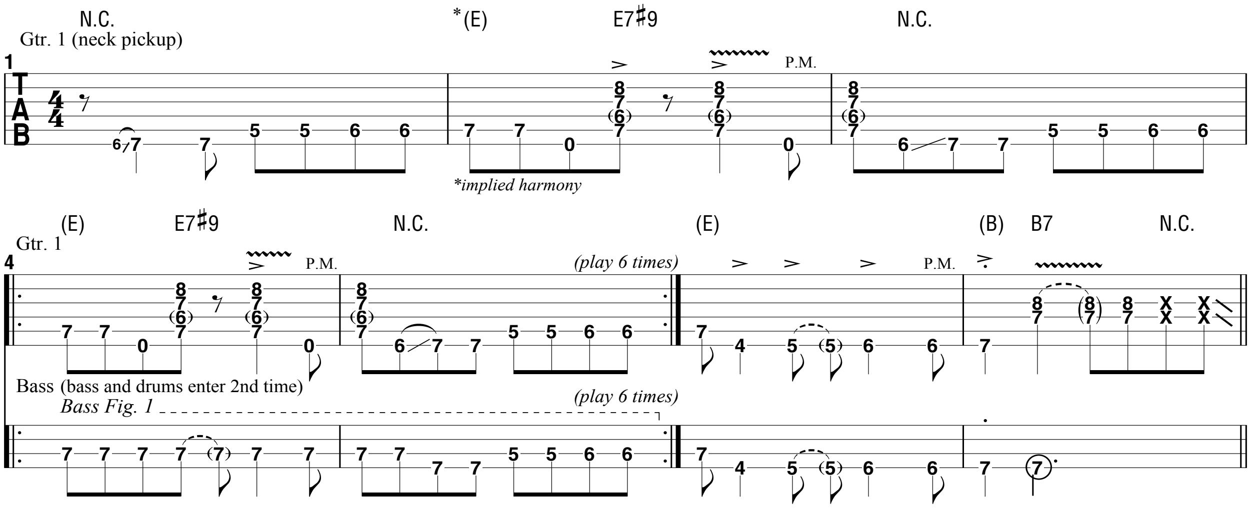
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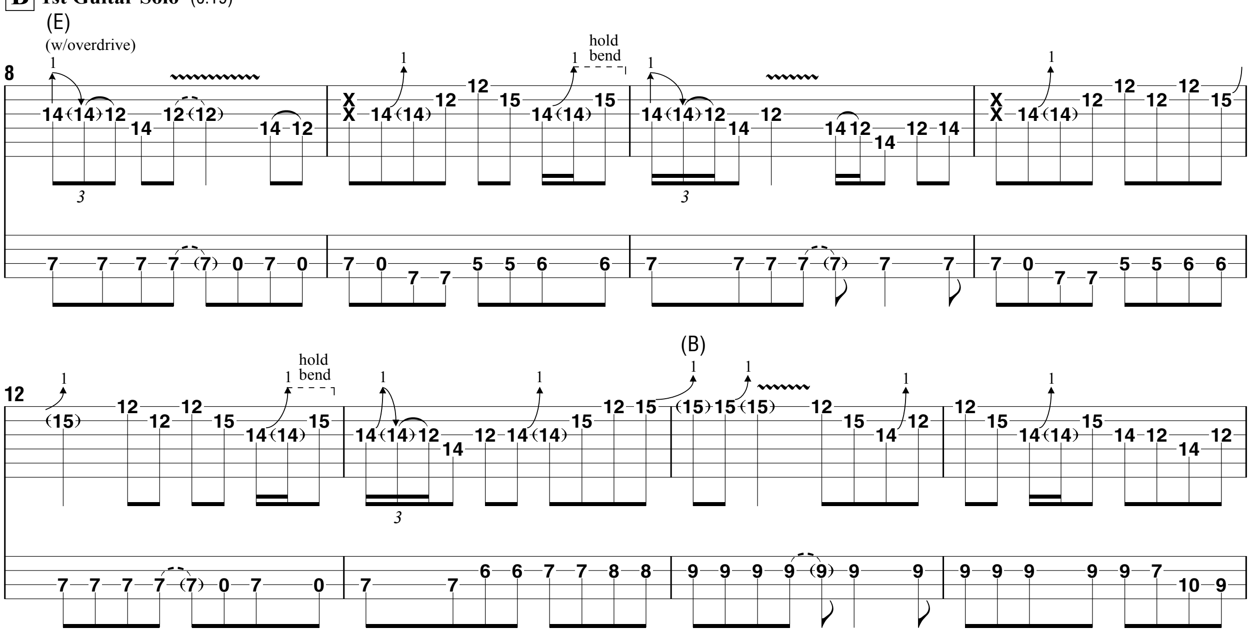


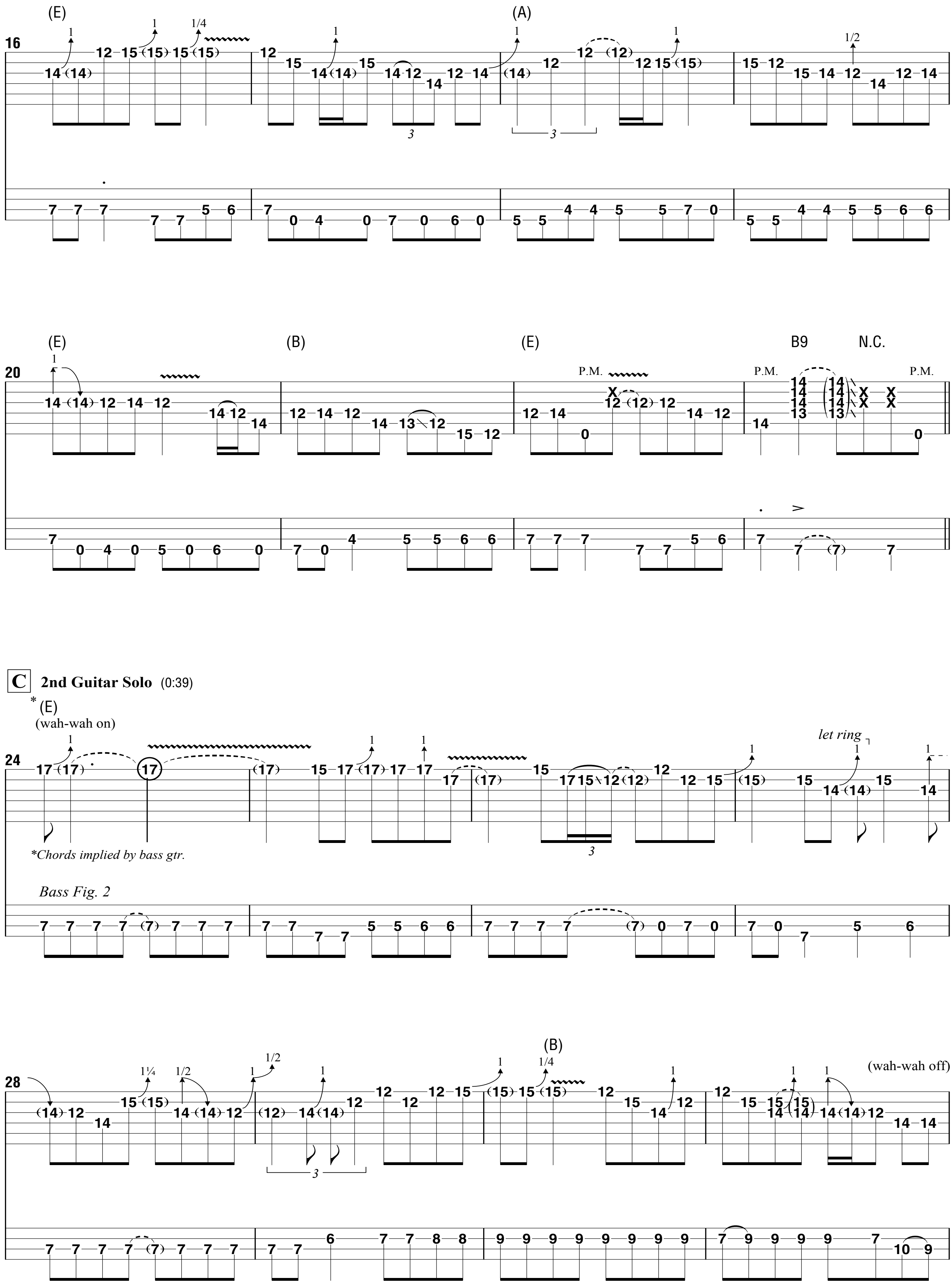
A **Theme** (0:00)

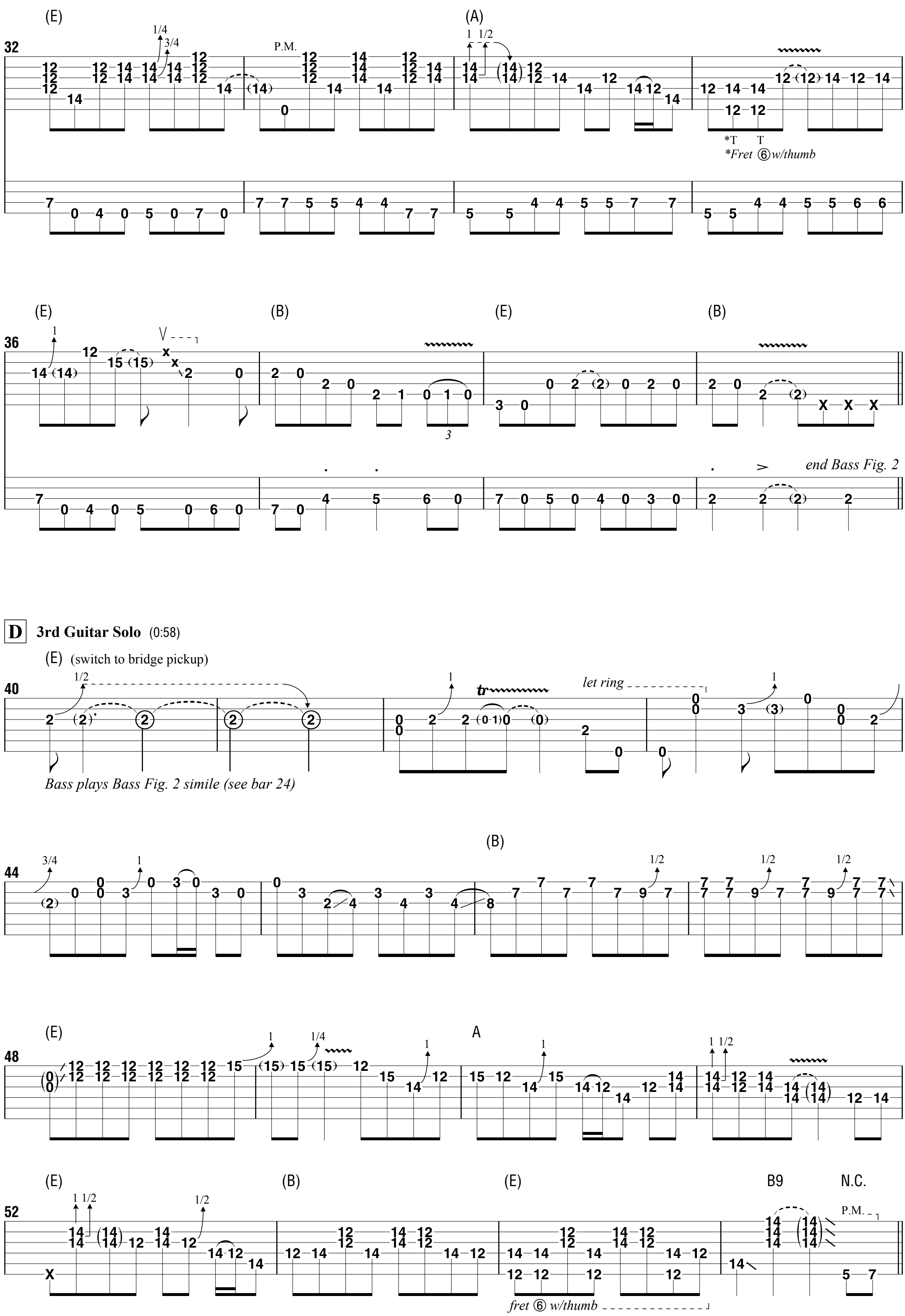
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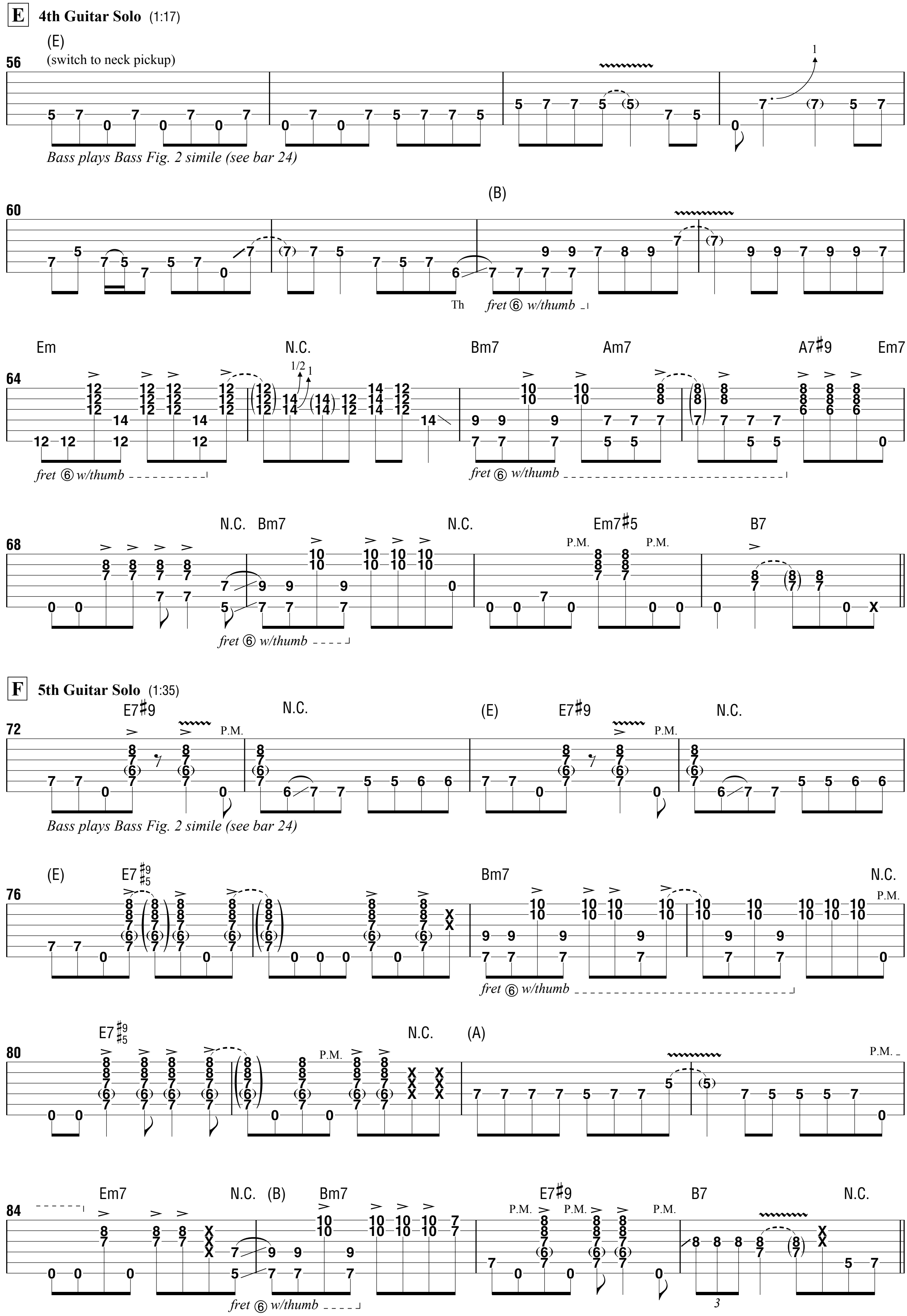


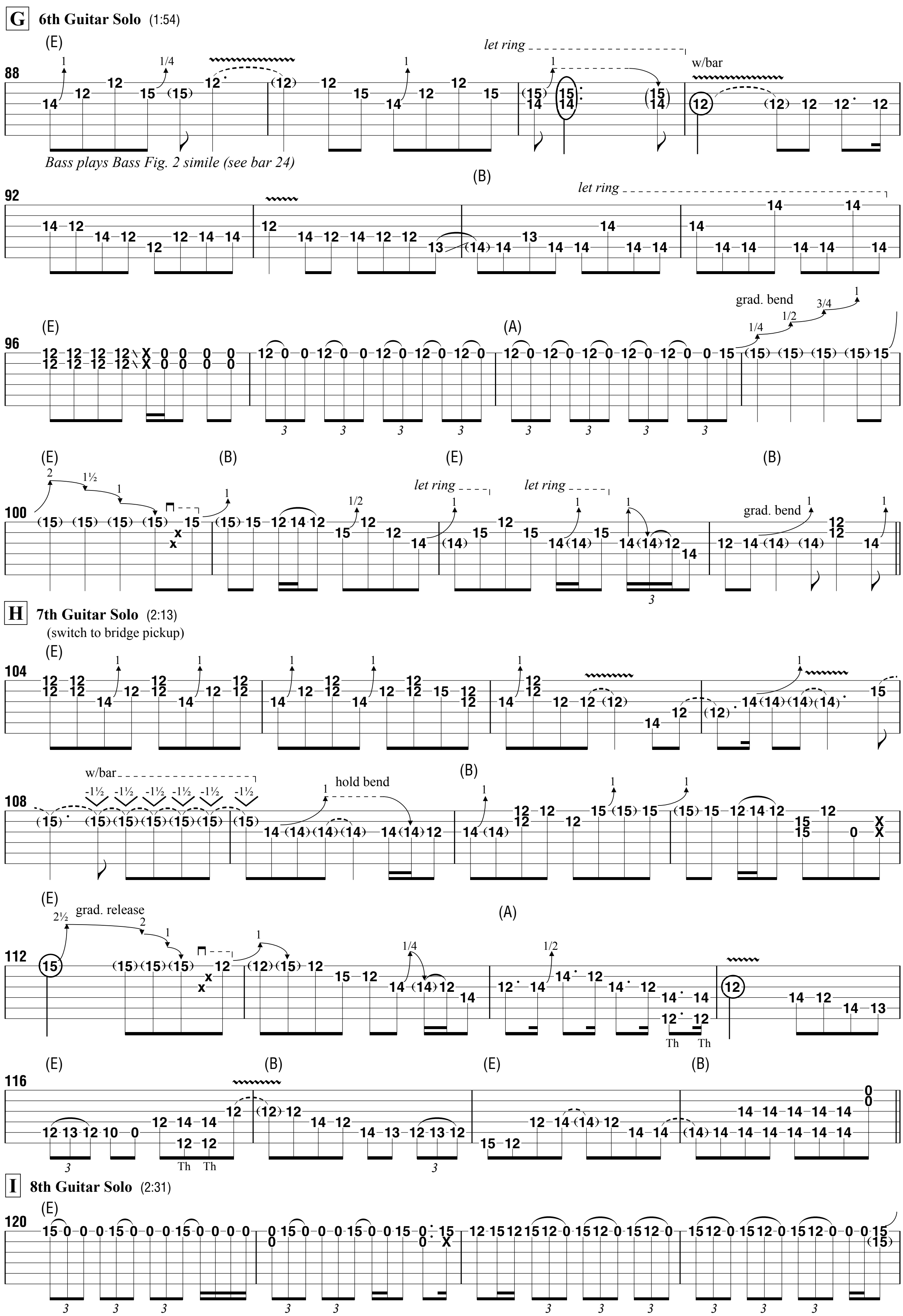
B **1st Guitar Solo** (0:19)

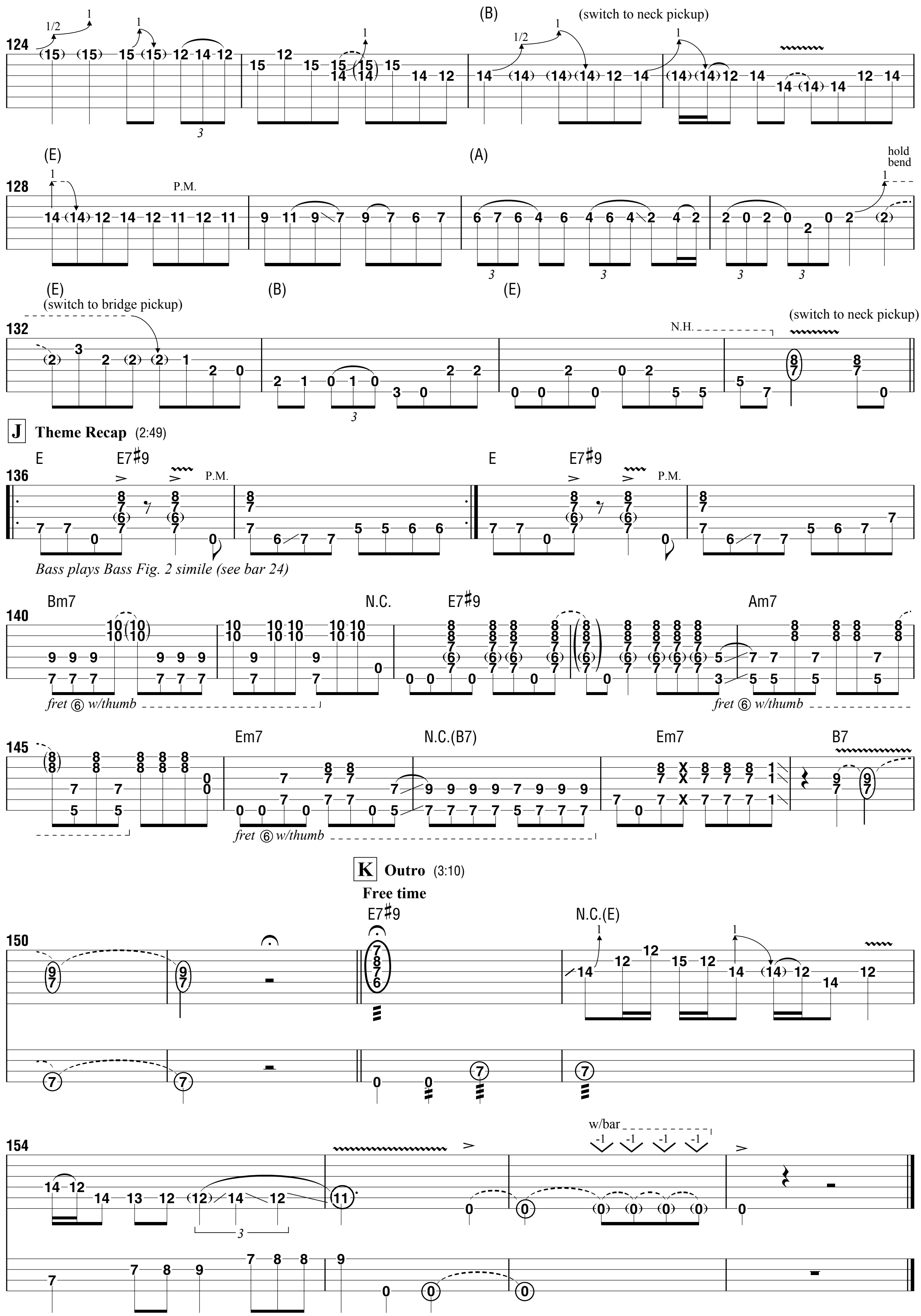



(E)
(A)
(E)
(B)
(E)
B9
N.C.
P.M.
C
2nd Guitar Solo (0:39)
*(E)
(wah-wah on)
let ring
*Chords implied by bass gtr.
Bass Fig. 2
(B)
(wah-wah off)


(E)
(A)
P.M.
*Fret ⑥ w/thumb
(B)
let ring
end Bass Fig. 2
D
3rd Guitar Solo (0:58)
(switch to bridge pickup)
Bass plays Bass Fig. 2 simile (see bar 24)
A
B9
N.C.
fret ⑥ w/thumb


E 4th Guitar Solo (1:17)
(E)
(switch to neck pickup)
Bass plays Bass Fig. 2 simile (see bar 24)
(B)
Th
fret ⑥ w/thumb
Em
N.C.
Bm7
Am7
A7♯9
Em7
fret ⑥ w/thumb
N.C. Bm7
N.C.
Em7♯5
B7
P.M.
fret ⑥ w/thumb
F 5th Guitar Solo (1:35)
E7♯9
N.C.
(E)
E7♯9
N.C.
P.M.
Bass plays Bass Fig. 2 simile (see bar 24)
(E)
E7♯9♯5
Bm7
N.C.
fret ⑥ w/thumb
E7♯9♯5
N.C.
(A)
P.M.
Em7
N.C. (B)
Bm7
E7♯9
B7
N.C.
fret ⑥ w/thumb


G 6th Guitar Solo (1:54)
let ring
w/bar
Bass plays Bass Fig. 2 simile (see bar 24)
grad. bend
H 7th Guitar Solo (2:13)
(switch to bridge pickup)
hold bend
grad. release
I 8th Guitar Solo (2:31)


(B)
(switch to neck pickup)
(E)
P.M.
(A)
hold bend
(E)
(switch to bridge pickup)
(B)
(E)
N.H.
(switch to neck pickup)
J Theme Recap (2:49)
E
E7♯9
P.M.
Bass plays Bass Fig. 2 simile (see bar 24)
Bm7
N.C.
E7♯9
Am7
fret ⑥ w/thumb
Em7
N.C.(B7)
Em7
B7
K Outro (3:10)
Free time
E7♯9
N.C.(E)
w/bar

LOOK AT LITTLE SISTER

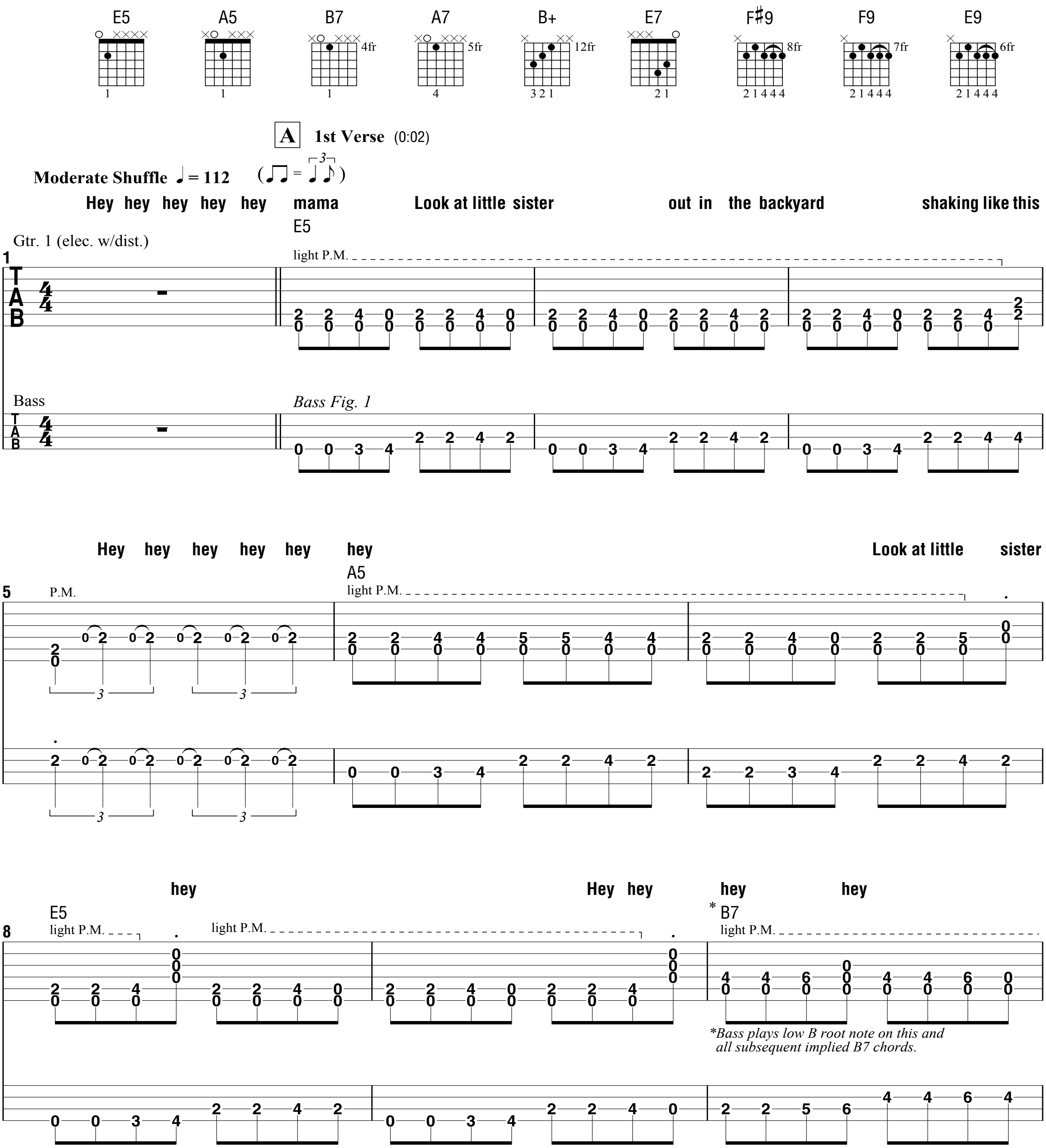
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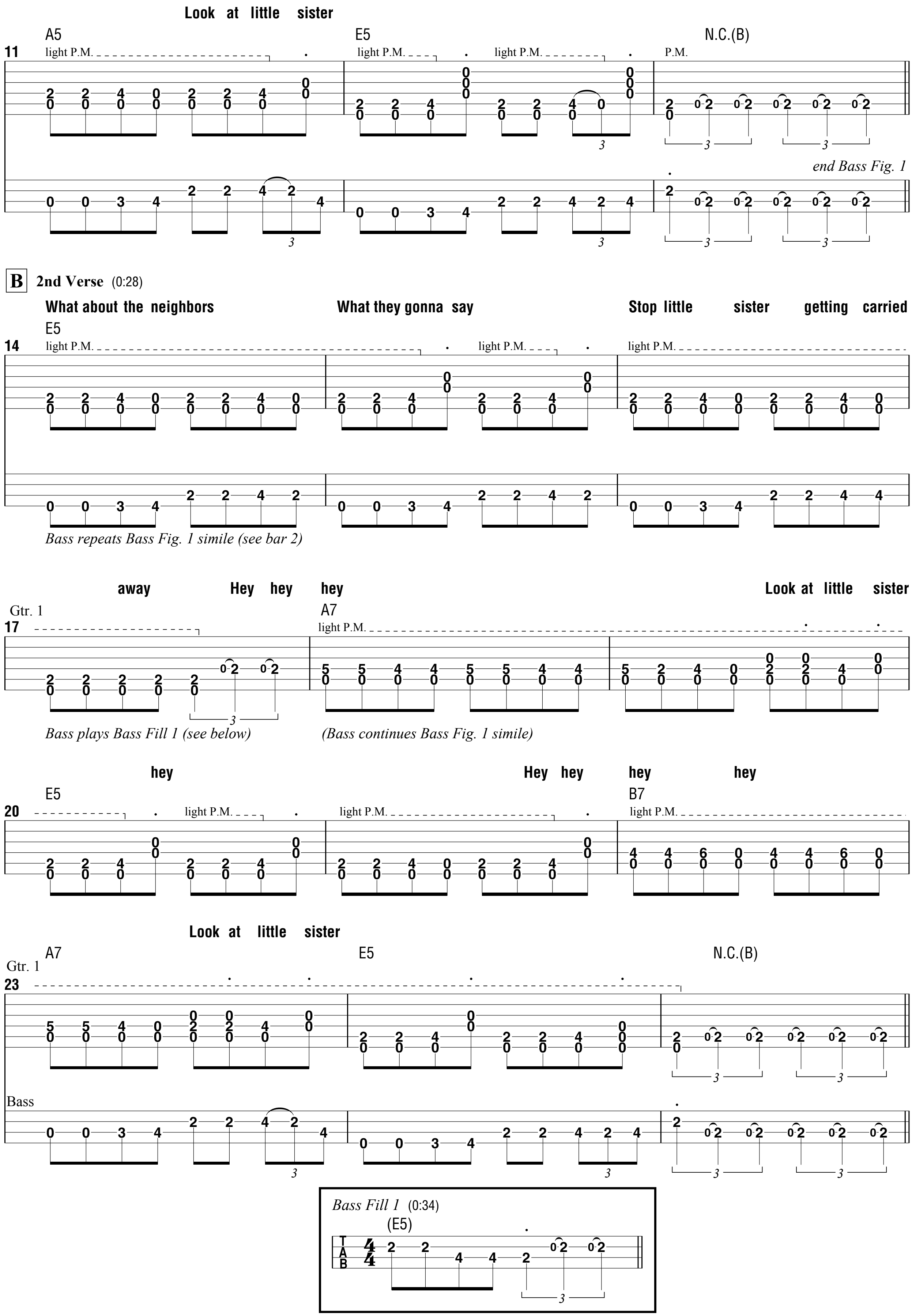
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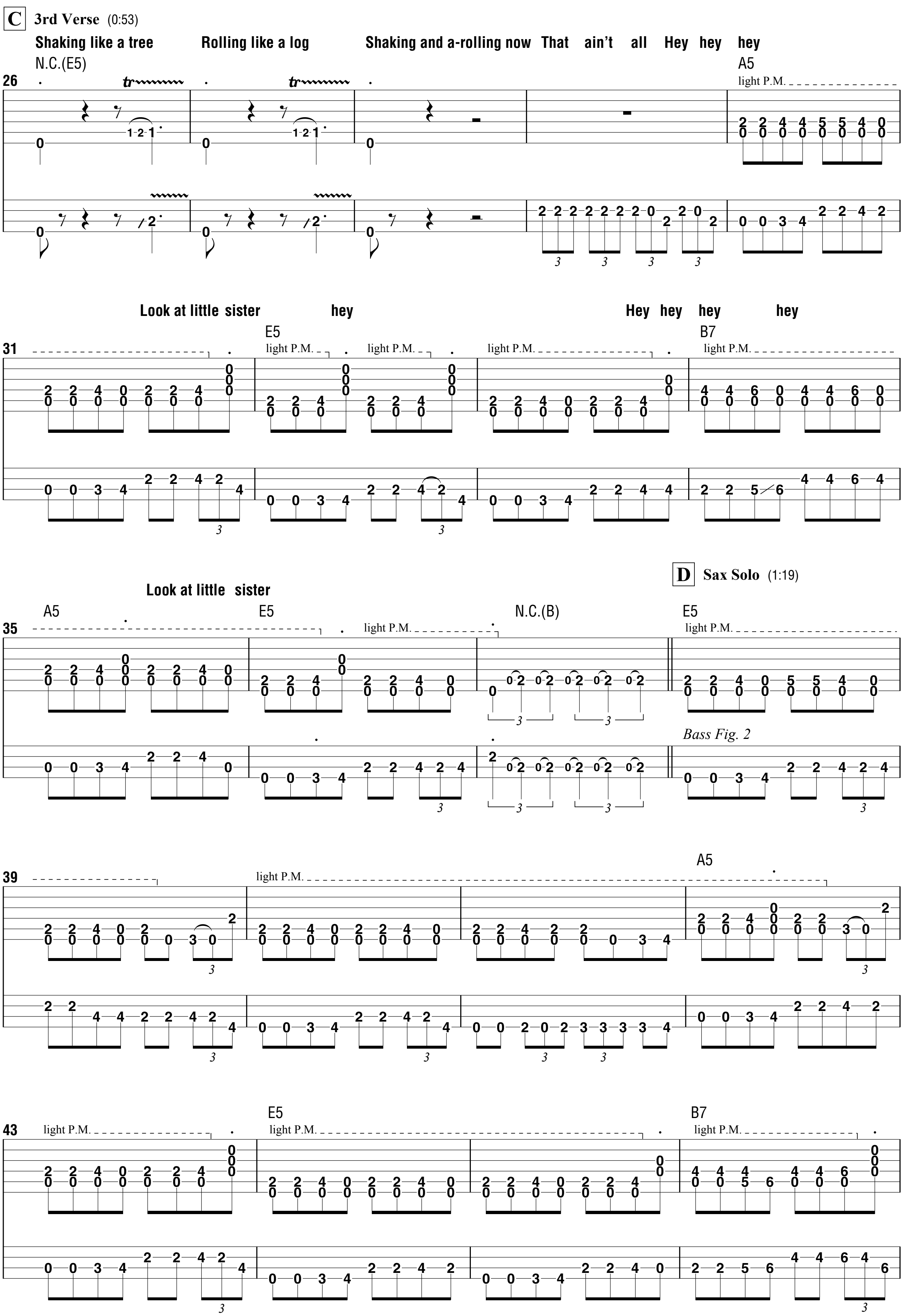
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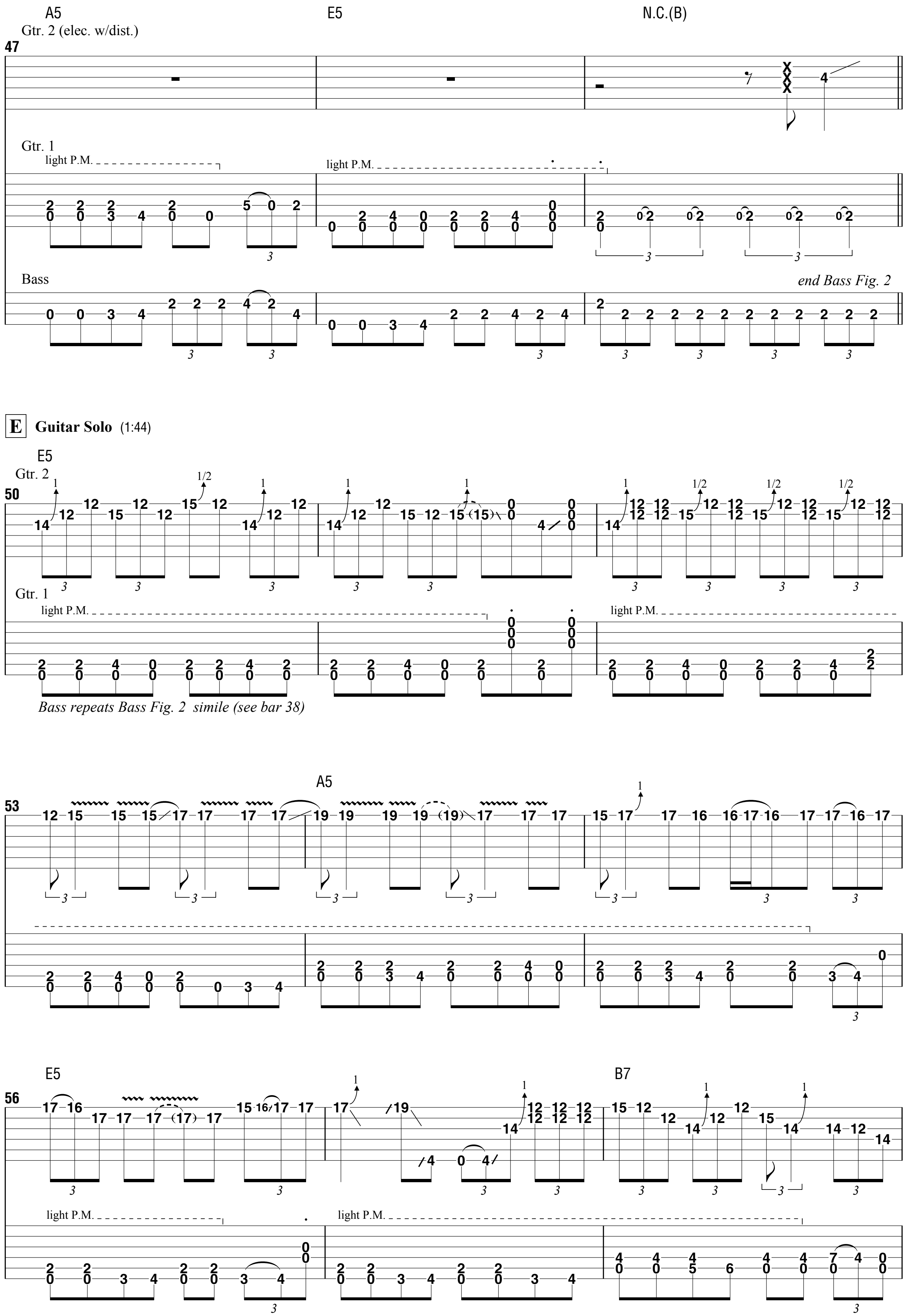
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All music sounds in the key of E♭, one half step lower than written.

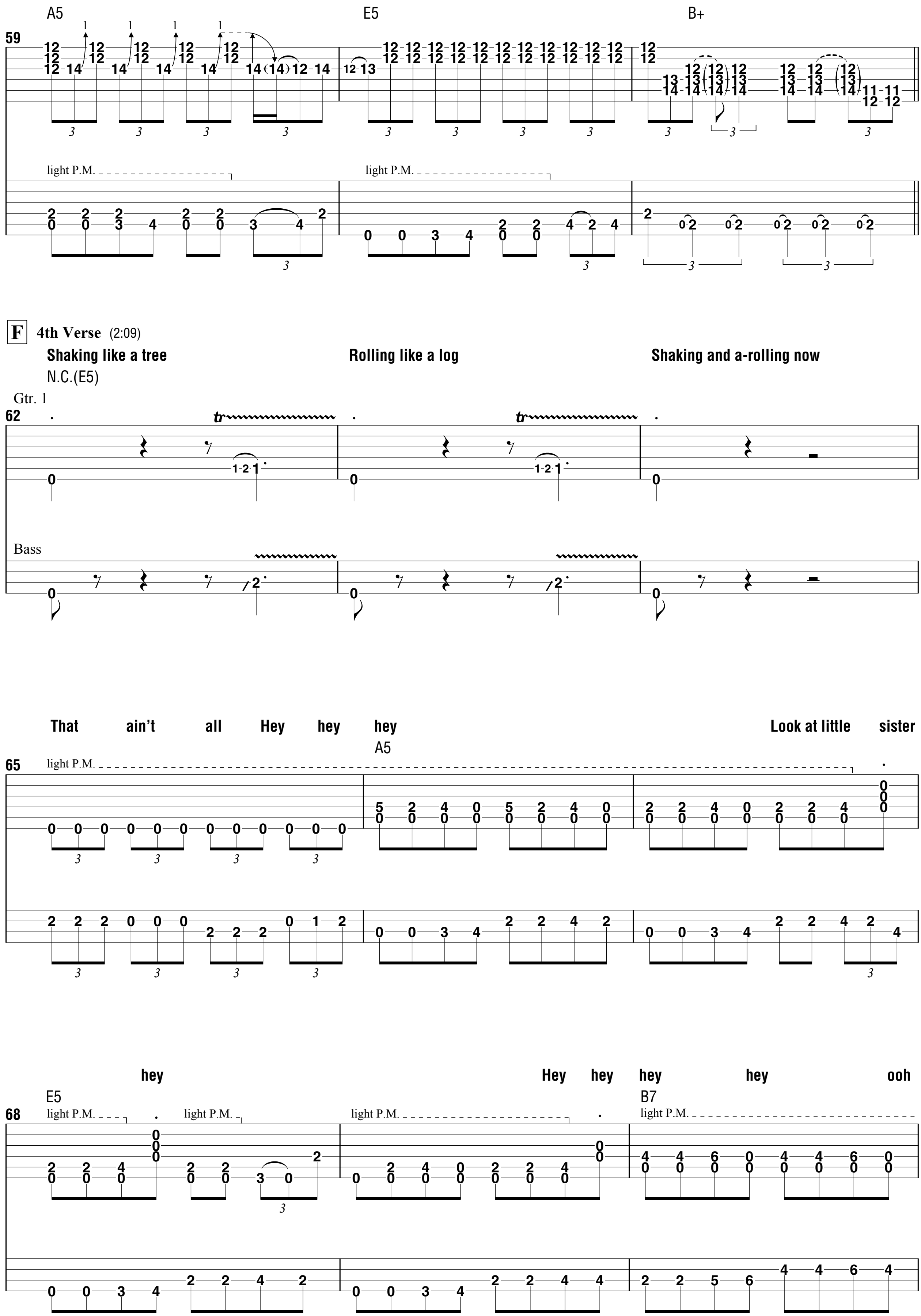


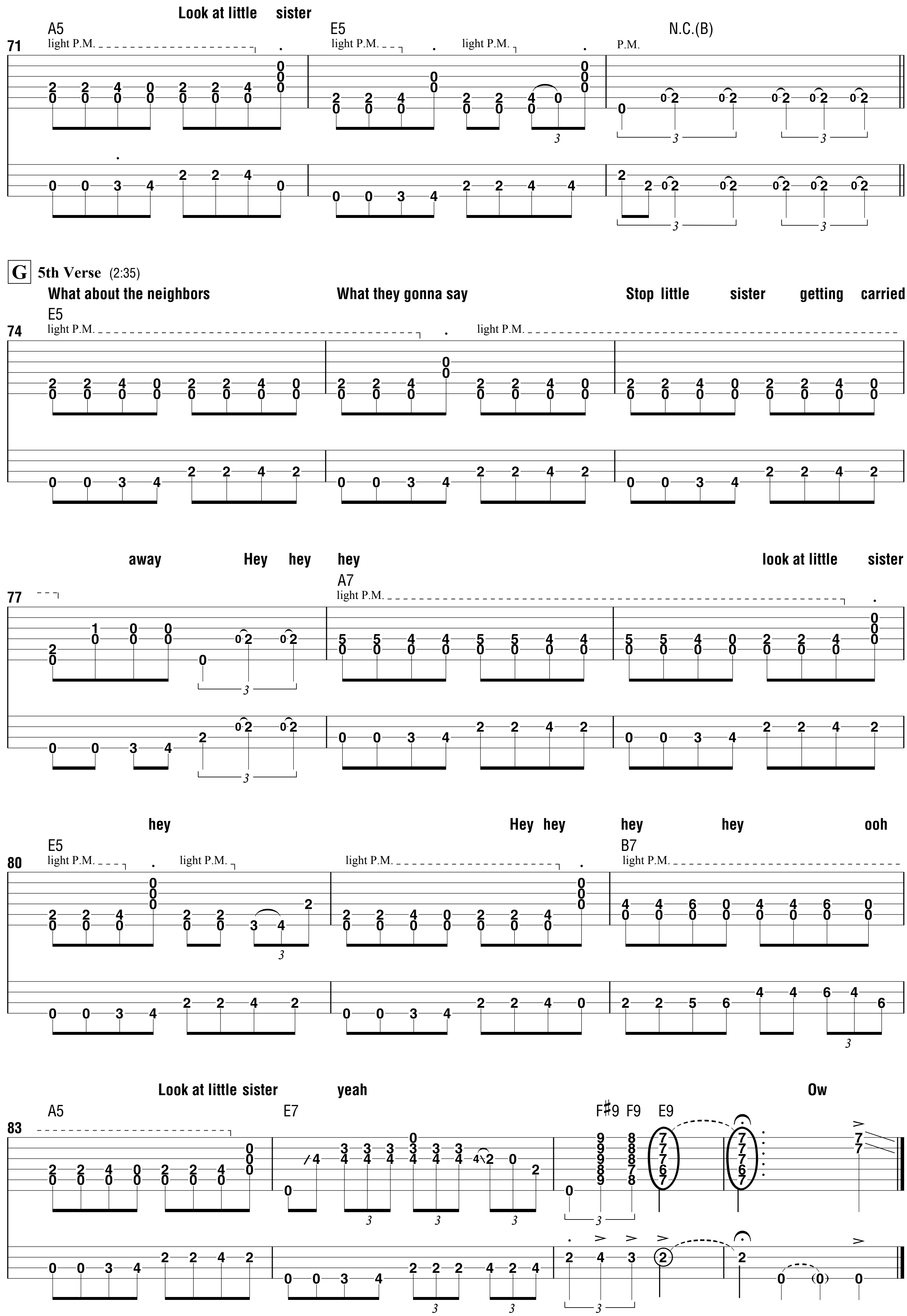


Look at little sister
A5
E5
N.C.(B)
light P.M.
P.M.
end Bass Fig. 1
B 2nd Verse (0:28)
What about the neighbors
What they gonna say
Stop little sister getting carried
E5
Bass repeats Bass Fig. 1 simile (see bar 2)
away Hey hey hey
Look at little sister
Gtr. 1
A7
Bass plays Bass Fill 1 (see below)
(Bass continues Bass Fig. 1 simile)
hey
Hey hey hey hey
E5
B7
Look at little sister
A7
E5
N.C.(B)
Bass
Bass Fill 1 (0:34)
(E5)


C 3rd Verse (0:53)
Shaking like a tree Rolling like a log Shaking and a-rolling now That ain't all Hey hey hey
N.C.(E5)
A5
light P.M.
Look at little sister hey Hey hey hey hey
E5
B7
Look at little sister
N.C.(B)
D Sax Solo (1:19)
Bass Fig. 2


A5
E5
N.C.(B)
Gtr. 2 (elec. w/dist.)
Gtr. 1
light P.M.
Bass
end Bass Fig. 2
E Guitar Solo (1:44)
E5
Gtr. 2
Gtr. 1
light P.M.
Bass repeats Bass Fig. 2 simile (see bar 38)
A5
E5
B7
light P.M.


A5
E5
B+
light P.M.
light P.M.
F 4th Verse (2:09)
Shaking like a tree
Rolling like a log
Shaking and a-rolling now
N.C.(E5)
Gtr. 1
Bass
That ain't all Hey hey hey
A5
Look at little sister
light P.M.
hey
Hey hey hey hey ooh
E5
light P.M.
light P.M.
light P.M.
B7
light P.M.

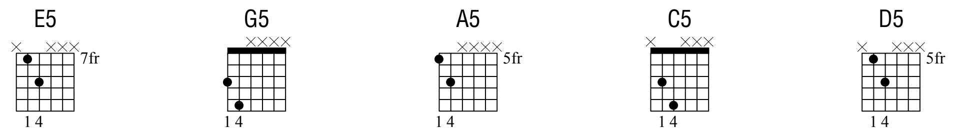

Look at little sister
A5
E5
N.C.(B)
light P.M.
P.M.
G 5th Verse (2:35)
What about the neighbors
What they gonna say
Stop little sister getting carried
E5
away Hey hey hey
look at little sister
A7
hey
Hey hey
hey
hey
ooh
E5
B7
Look at little sister
yeah
Ow
A5
E7
F♯9 F9 E9

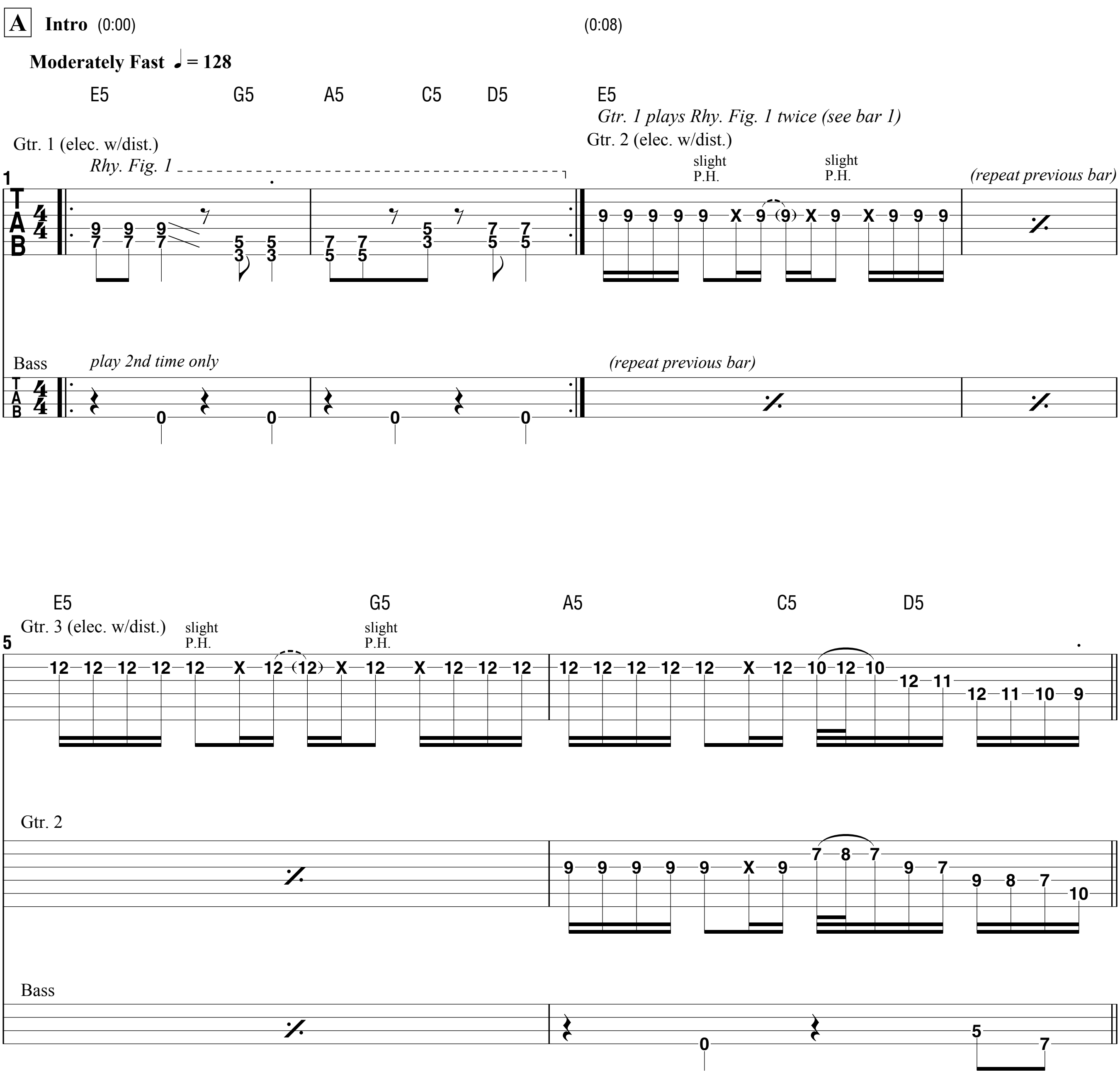
ROCK YOU LIKE A HURRICANE

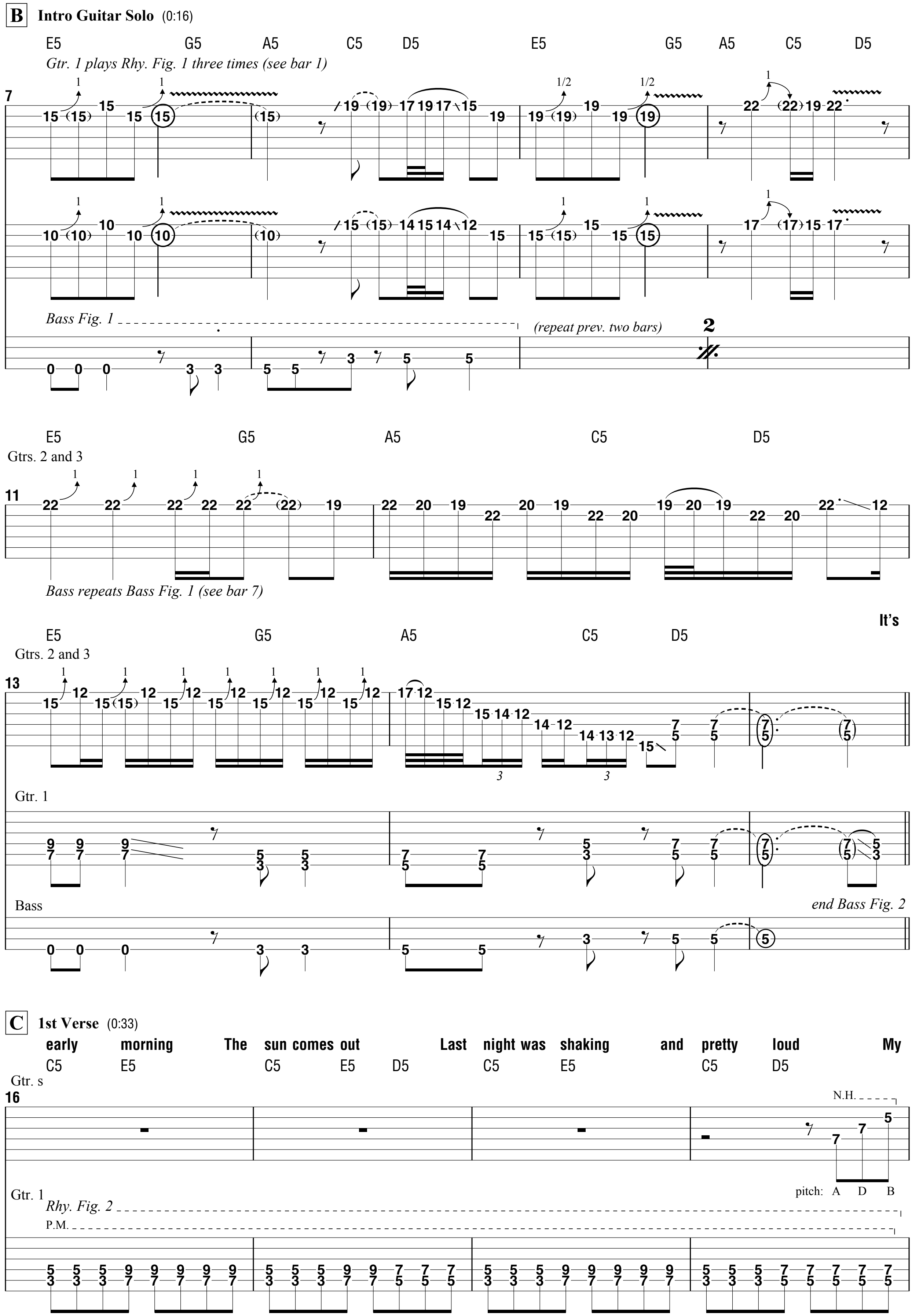
Scorpions

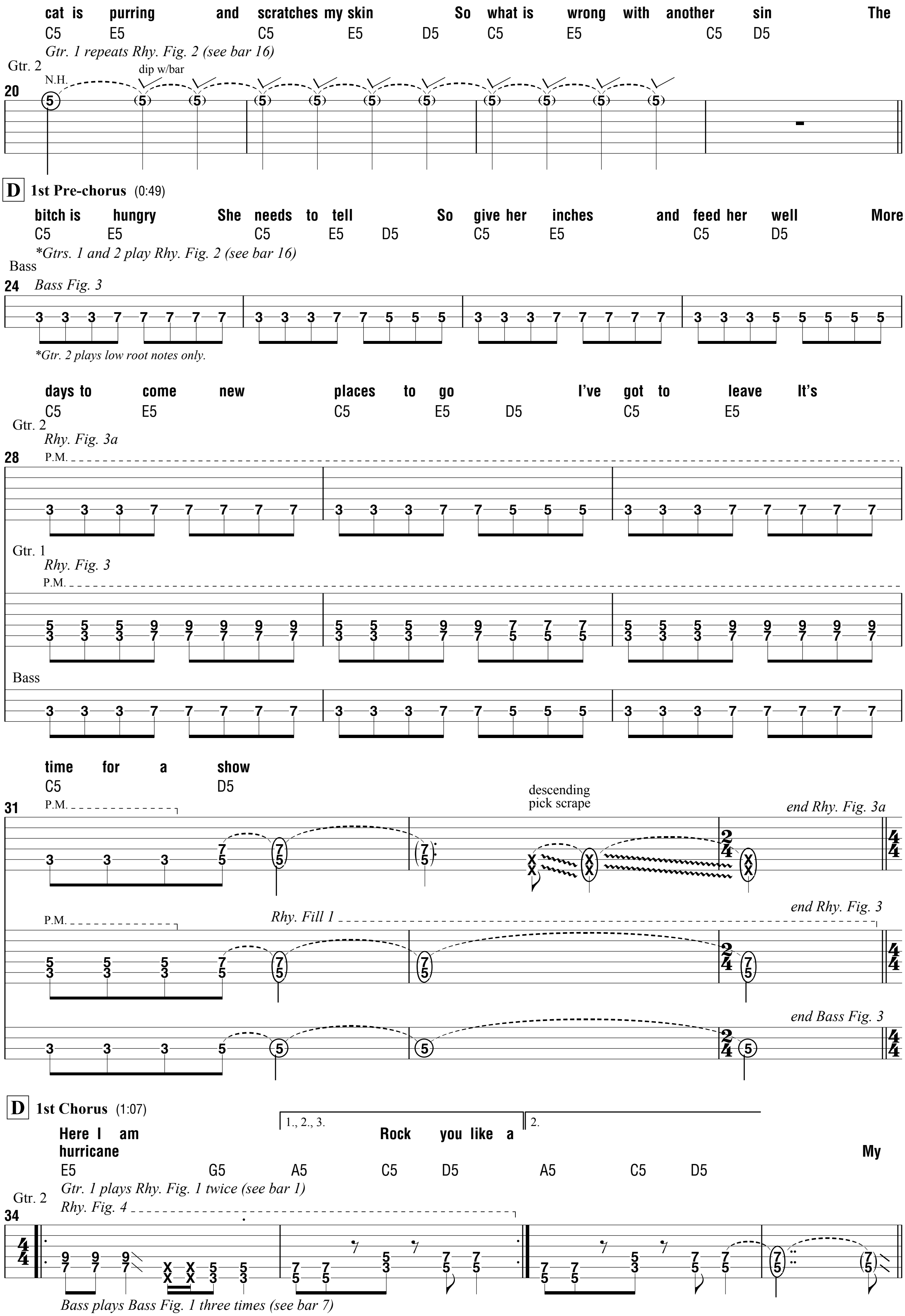
As heard on **LOVE AT FIRST STING**

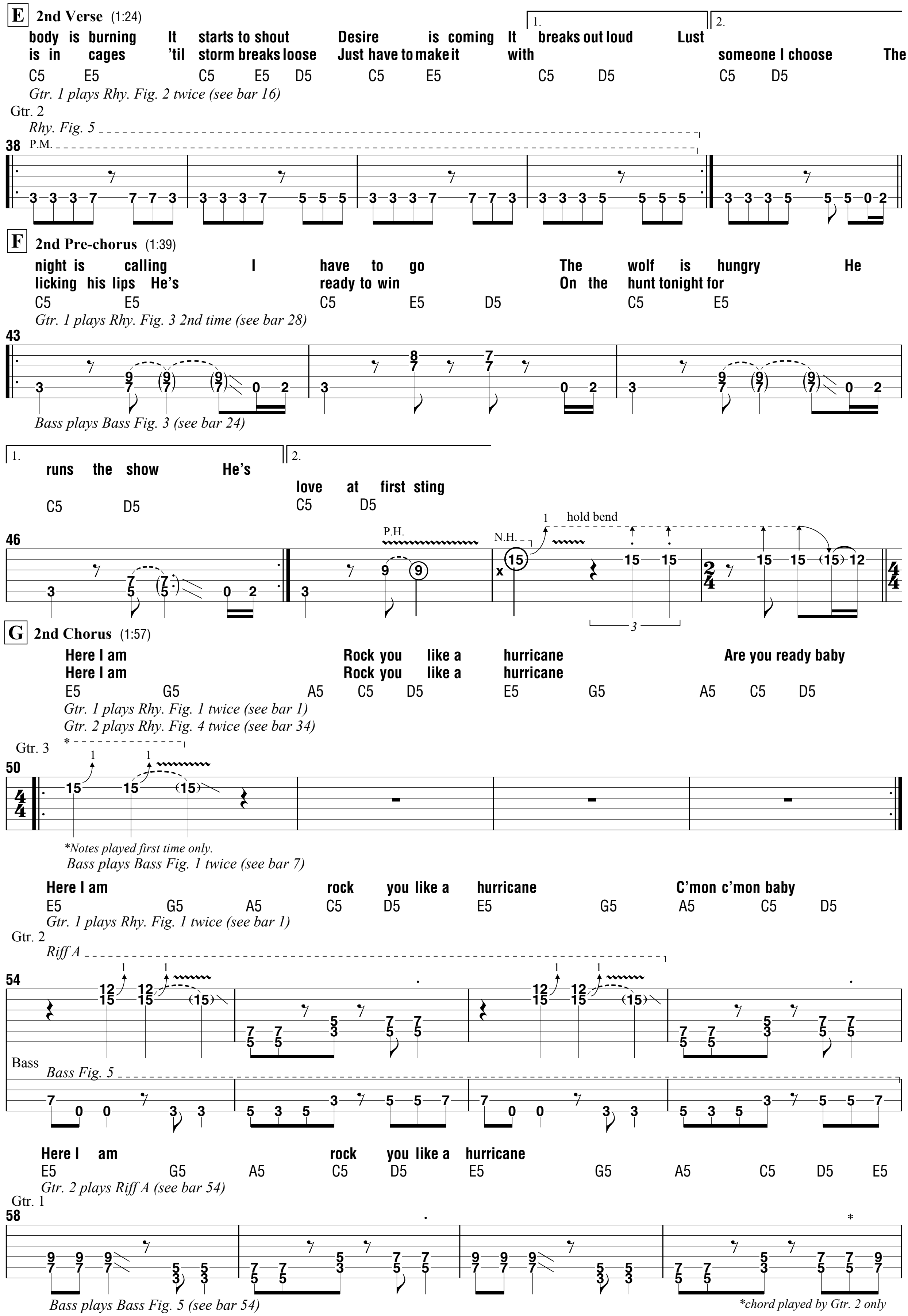
Words and Music by **RUDOLF SCHENKER, KLAUS MEINE AND HERMAN RAREBELL** • *Transcribed by* **JEFF PERRIN**

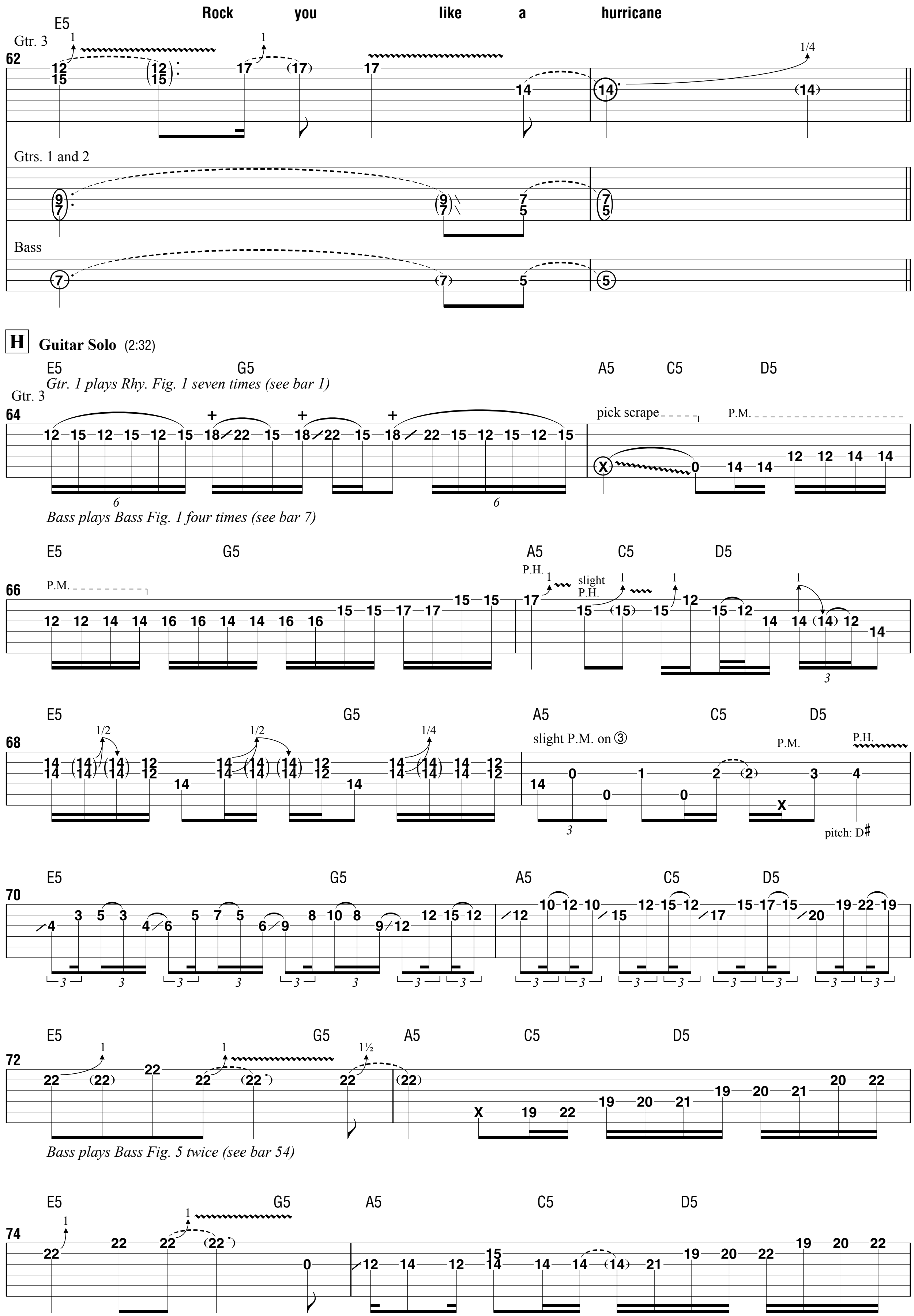


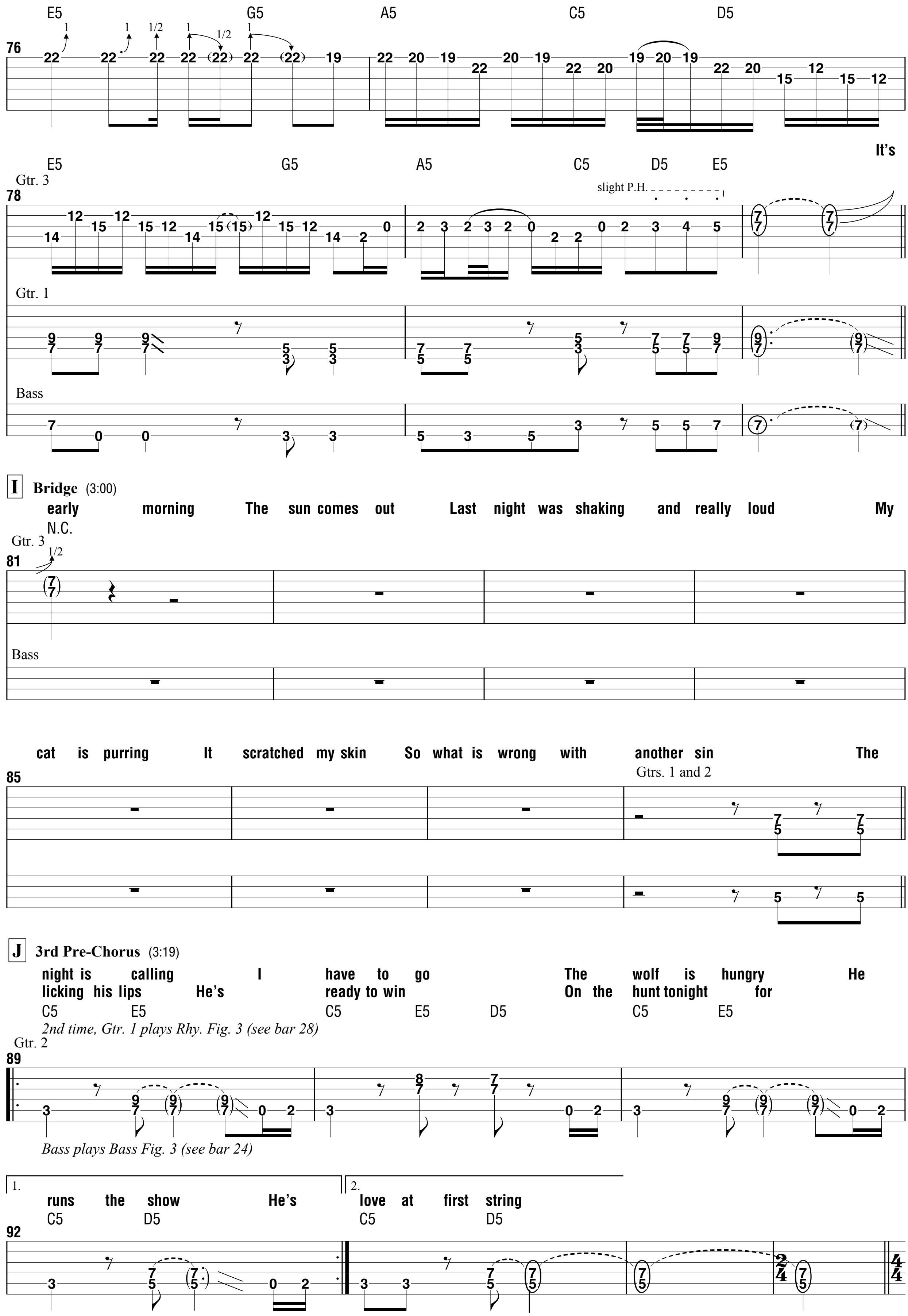



B Intro Guitar Solo (0:16)
E5 G5 A5 C5 D5 E5 G5 A5 C5 D5
Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)
Bass Fig. 1
(repeat prev. two bars)
E5 G5 A5 C5 D5
Gtrs. 2 and 3
Bass repeats Bass Fig. 1 (see bar 7)
E5 G5 A5 C5 D5
It’s
Gtrs. 2 and 3
Gtr. 1
Bass
end Bass Fig. 2
C 1st Verse (0:33)
early morning The sun comes out Last night was shaking and pretty loud My
C5 E5 C5 E5 D5 C5 E5 C5 D5
Gtr. s
N.H.
pitch: A D B
Gtr. 1
Rhy. Fig. 2
P.M.

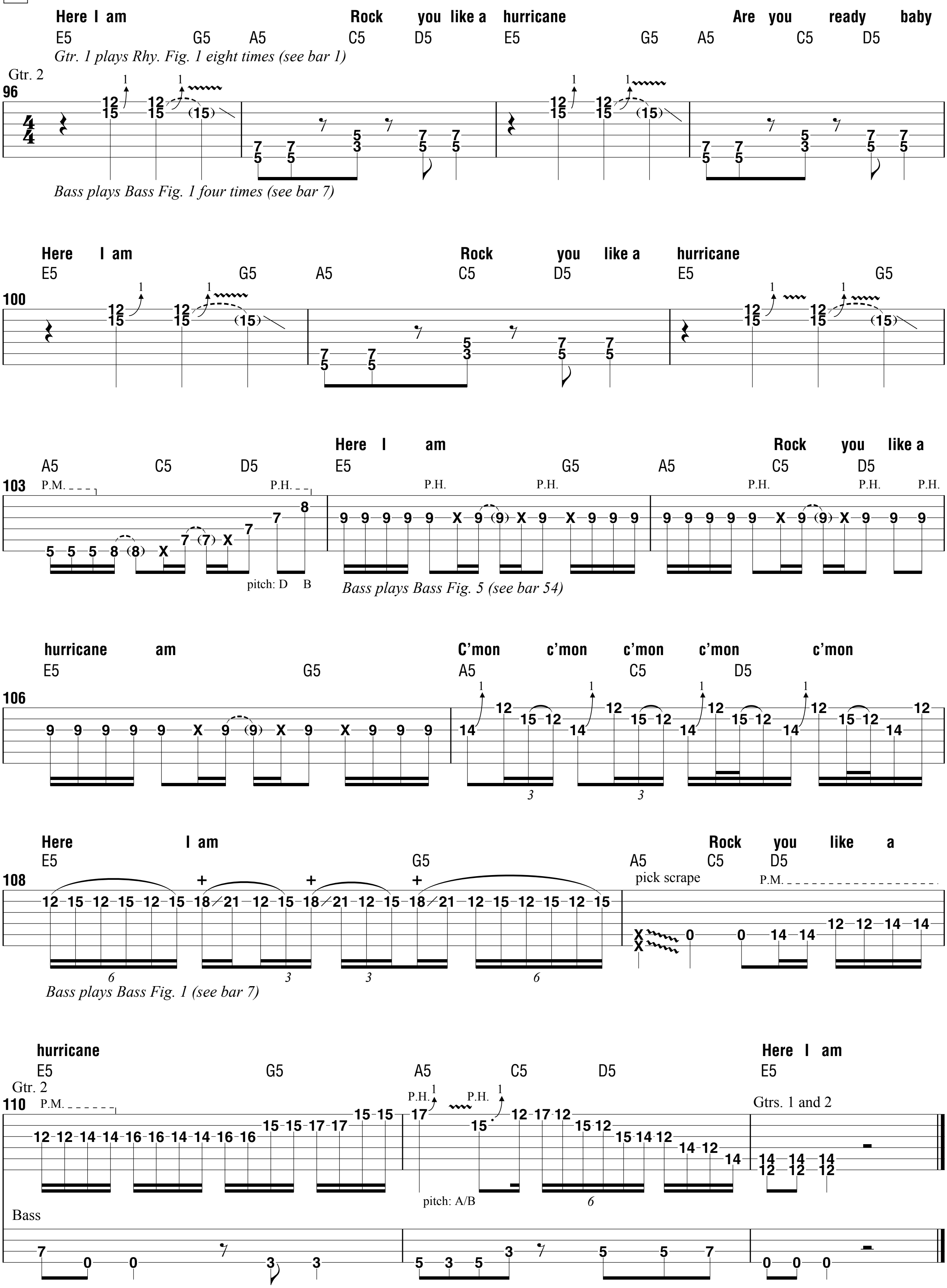

cat is purring and scratches my skin So what is wrong with another sin The
C5 E5 C5 E5 D5 C5 E5 C5 D5
Gtr. 1 repeats Rhy. Fig. 2 (see bar 16)
Gtr. 2
dip w/bar
N.H.
D 1st Pre-chorus (0:49)
bitch is hungry She needs to tell So give her inches and feed her well More
C5 E5 C5 E5 D5 C5 E5 C5 D5
*Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 16)
Bass
Bass Fig. 3
*Gtr. 2 plays low root notes only.
days to come new places to go I've got to leave It's
C5 E5 C5 E5 D5 C5 E5
Gtr. 2
Rhy. Fig. 3a
P.M.
Gtr. 1
Rhy. Fig. 3
P.M.
Bass
time for a show
C5 D5
descending pick scrape
end Rhy. Fig. 3a
P.M.
Rhy. Fill 1
end Rhy. Fig. 3
end Bass Fig. 3
D 1st Chorus (1:07)
1., 2., 3.
2.
Here I am Rock you like a
hurricane My
E5 G5 A5 C5 D5 A5 C5 D5
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
Gtr. 2
Rhy. Fig. 4
Bass plays Bass Fig. 1 three times (see bar 7)


E 2nd Verse (1:24)
body is burning It starts to shout Desire is coming It breaks out loud Lust
is in cages 'til storm breaks loose Just have to make it with someone I choose The
C5 E5 C5 E5 D5 C5 E5 C5 D5 C5 D5
Gtr. 1 plays Rhy. Fig. 2 twice (see bar 16)
Gtr. 2
Rhy. Fig. 5
P.M.
F 2nd Pre-chorus (1:39)
night is calling I have to go The wolf is hungry He
licking his lips He's ready to win On the hunt tonight for
C5 E5 C5 E5 D5 C5 E5
Gtr. 1 plays Rhy. Fig. 3 2nd time (see bar 28)
Bass plays Bass Fig. 3 (see bar 24)
runs the show He's
love at first sting
C5 D5 C5 D5
P.H.
N.H.
hold bend
G 2nd Chorus (1:57)
Here I am Rock you like a hurricane Are you ready baby
Here I am Rock you like a hurricane
E5 G5 A5 C5 D5 E5 G5 A5 C5 D5
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
Gtr. 2 plays Rhy. Fig. 4 twice (see bar 34)
Gtr. 3
*Notes played first time only.
Bass plays Bass Fig. 1 twice (see bar 7)
Here I am rock you like a hurricane C'mon c'mon baby
E5 G5 A5 C5 D5 E5 G5 A5 C5 D5
Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
Gtr. 2
Riff A
Bass
Bass Fig. 5
Here I am rock you like a hurricane
E5 G5 A5 C5 D5 E5 G5 A5 C5 D5 E5
Gtr. 2 plays Riff A (see bar 54)
Gtr. 1
Bass plays Bass Fig. 5 (see bar 54)
*chord played by Gtr. 2 only


Rock you like a hurricane
E5
Gtr. 3
Gtrs. 1 and 2
Bass
H Guitar Solo (2:32)
E5 G5 A5 C5 D5
Gtr. 1 plays Rhy. Fig. 1 seven times (see bar 1)
pick scrape
P.M.
Bass plays Bass Fig. 1 four times (see bar 7)
P.H.
slight P.H.
slight P.M. on ③
pitch: D♯
Bass plays Bass Fig. 5 twice (see bar 54)


E5 G5 A5 C5 D5
E5 G5 A5 C5 D5 E5
It's
Gtr. 3
slight P.H.
Gtr. 1
Bass
I Bridge (3:00)
early morning The sun comes out Last night was shaking and really loud My
N.C.
Gtr. 3
Bass
cat is purring It scratched my skin So what is wrong with another sin The
Gtrs. 1 and 2
J 3rd Pre-Chorus (3:19)
night is calling I have to go The wolf is hungry He
licking his lips He's ready to win On the hunt tonight for
C5 E5 C5 E5 D5 C5 E5
2nd time, Gtr. 1 plays Rhy. Fig. 3 (see bar 28)
Gtr. 2
Bass plays Bass Fig. 3 (see bar 24)
1. runs the show He's
2. love at first string
C5 D5 C5 D5

K **3rd Chorus** (3:37)

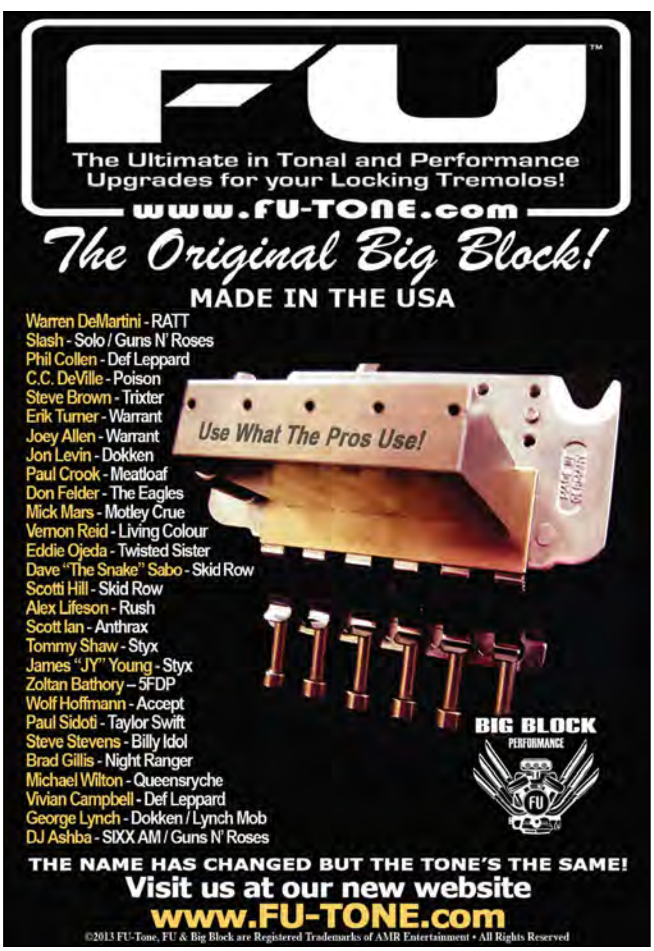



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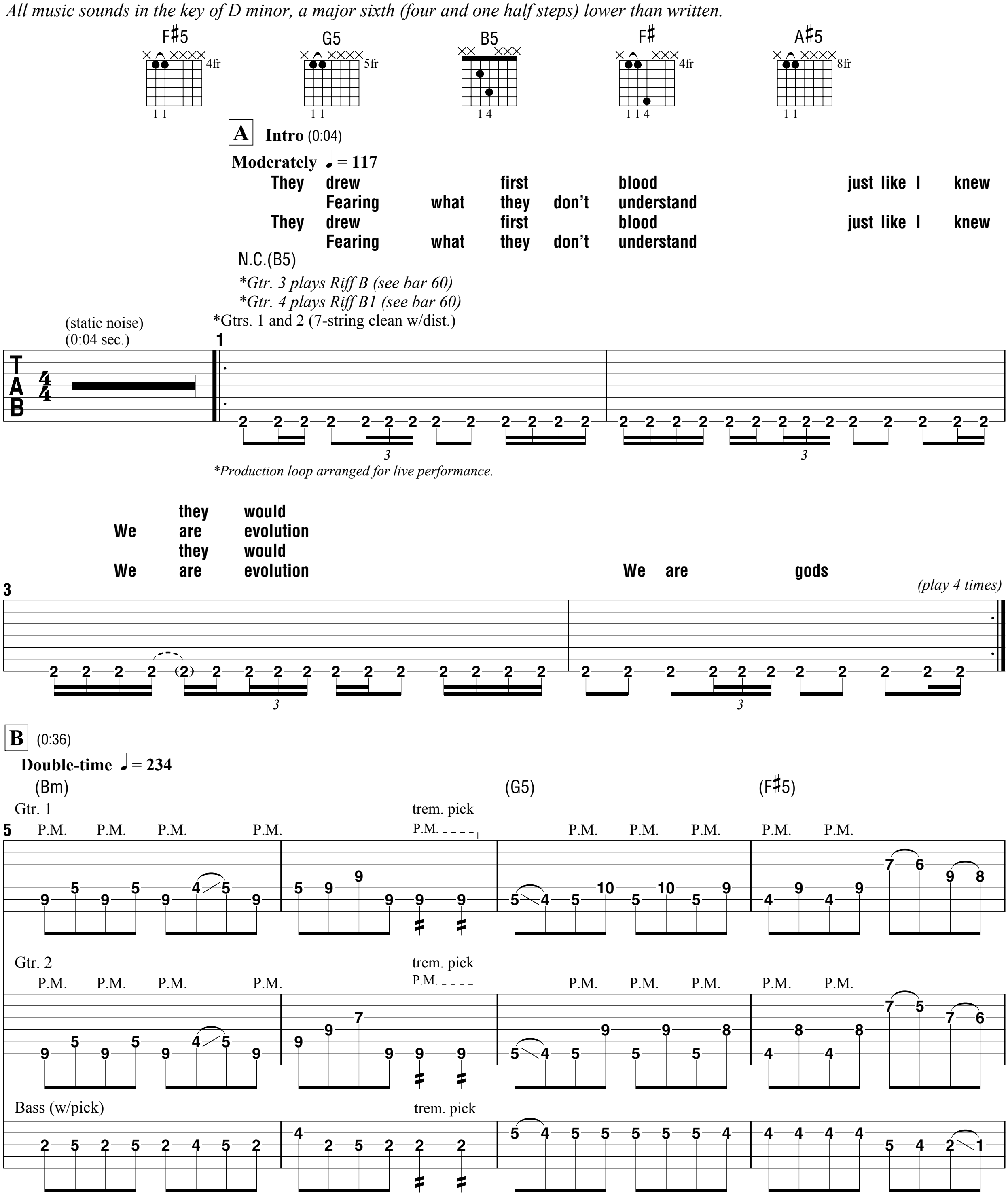
GODS AMONGST MEN

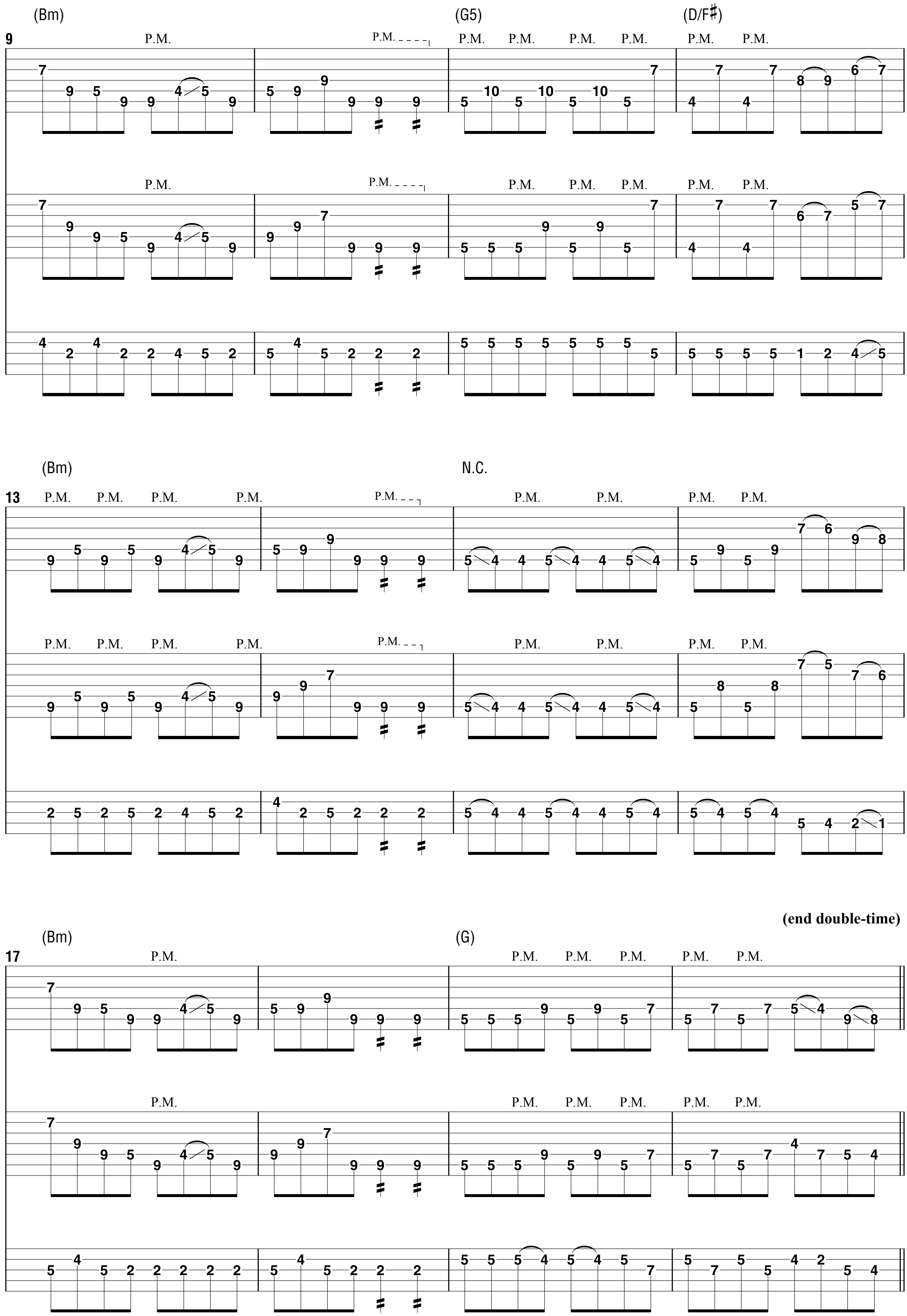
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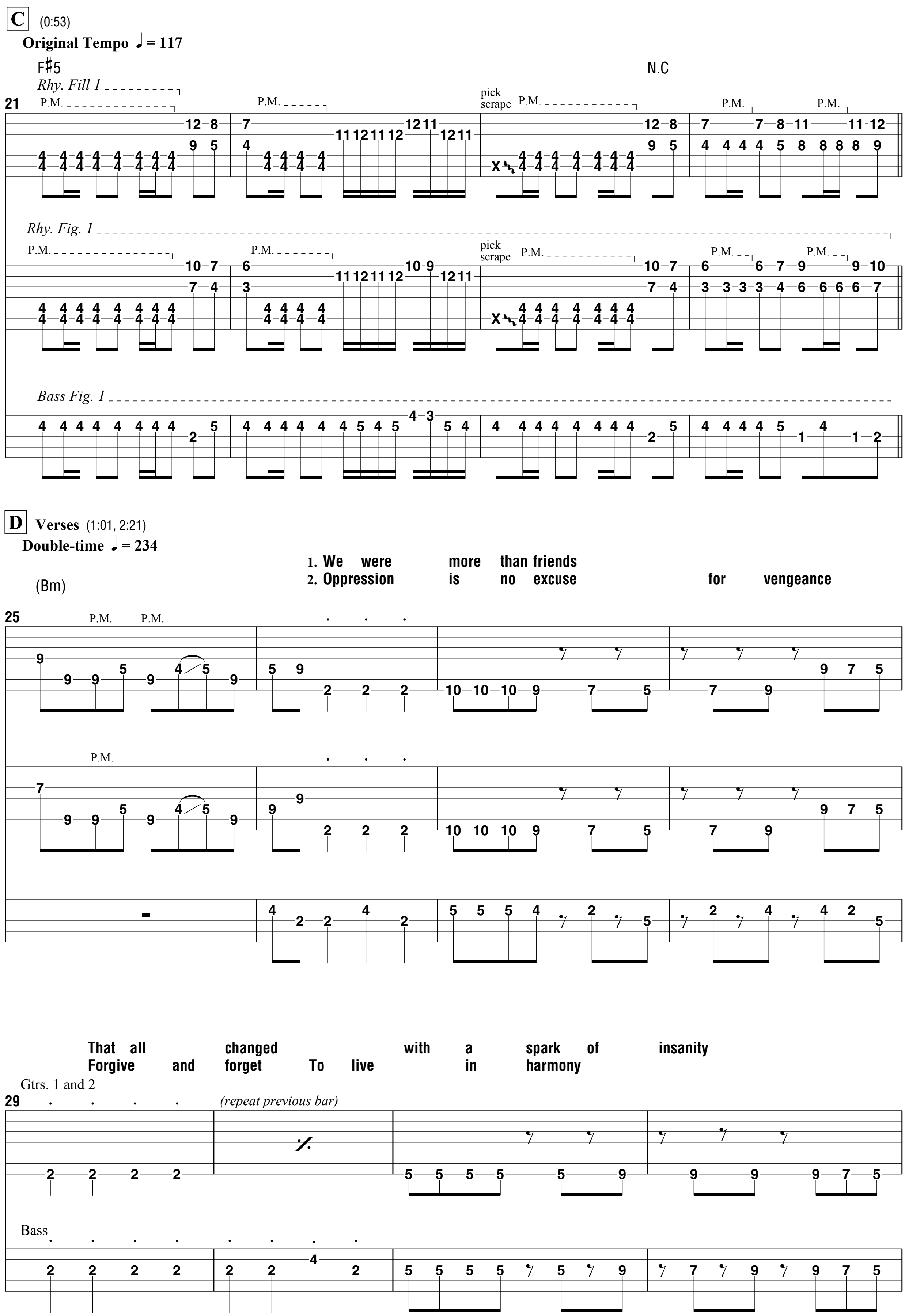
As heard on **PHENOMENA**

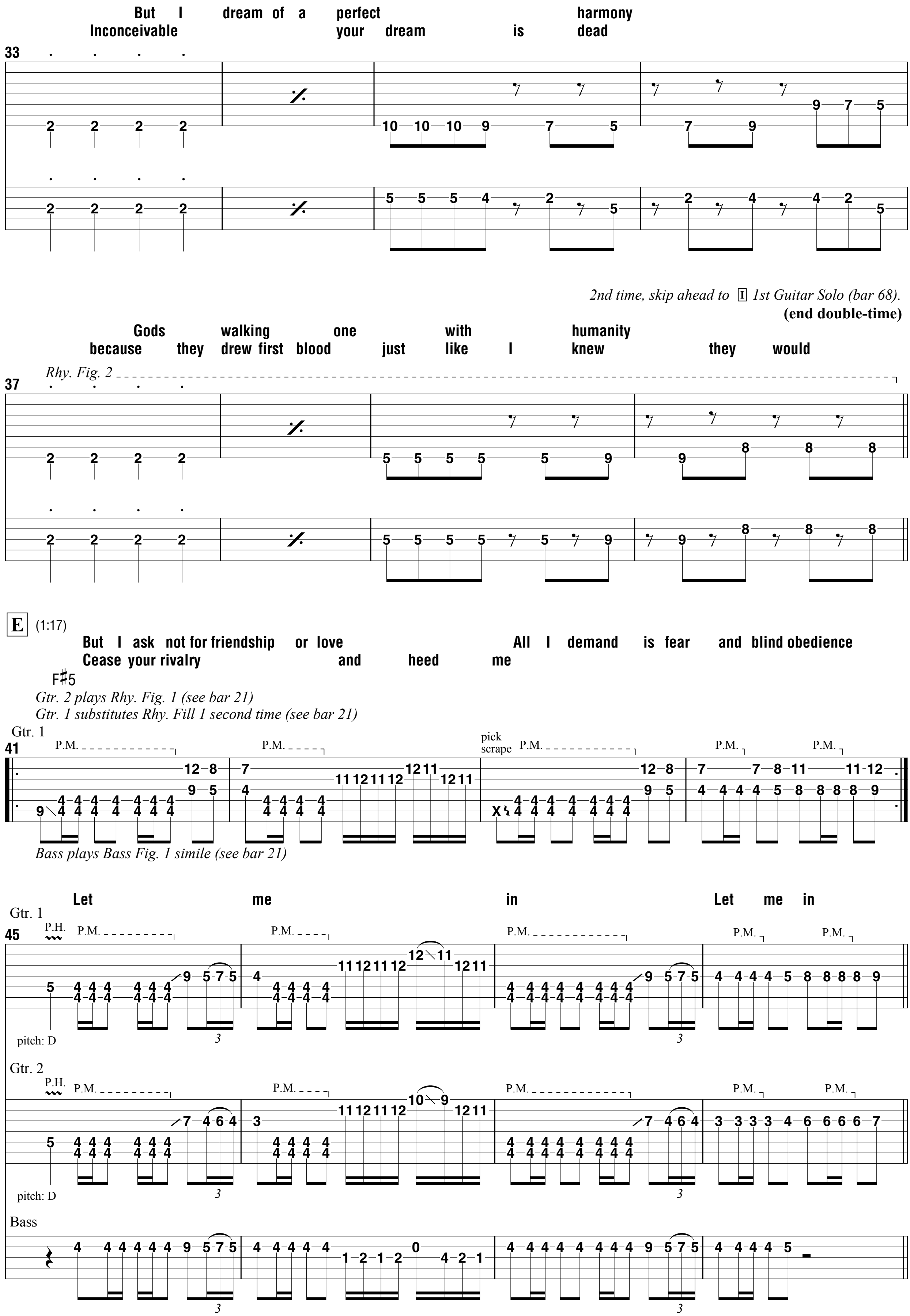
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All guitars are 7-string in drop-D/drop-A tuning, down four and one half steps (low to high, C F C F A♯ D G).
Bass is a 5-string in drop-D/drop-A tuning, down four and one half step (low to high: C F C F A♯.)
All music sounds in the key of D minor, a major sixth (four and one half steps) lower than written.

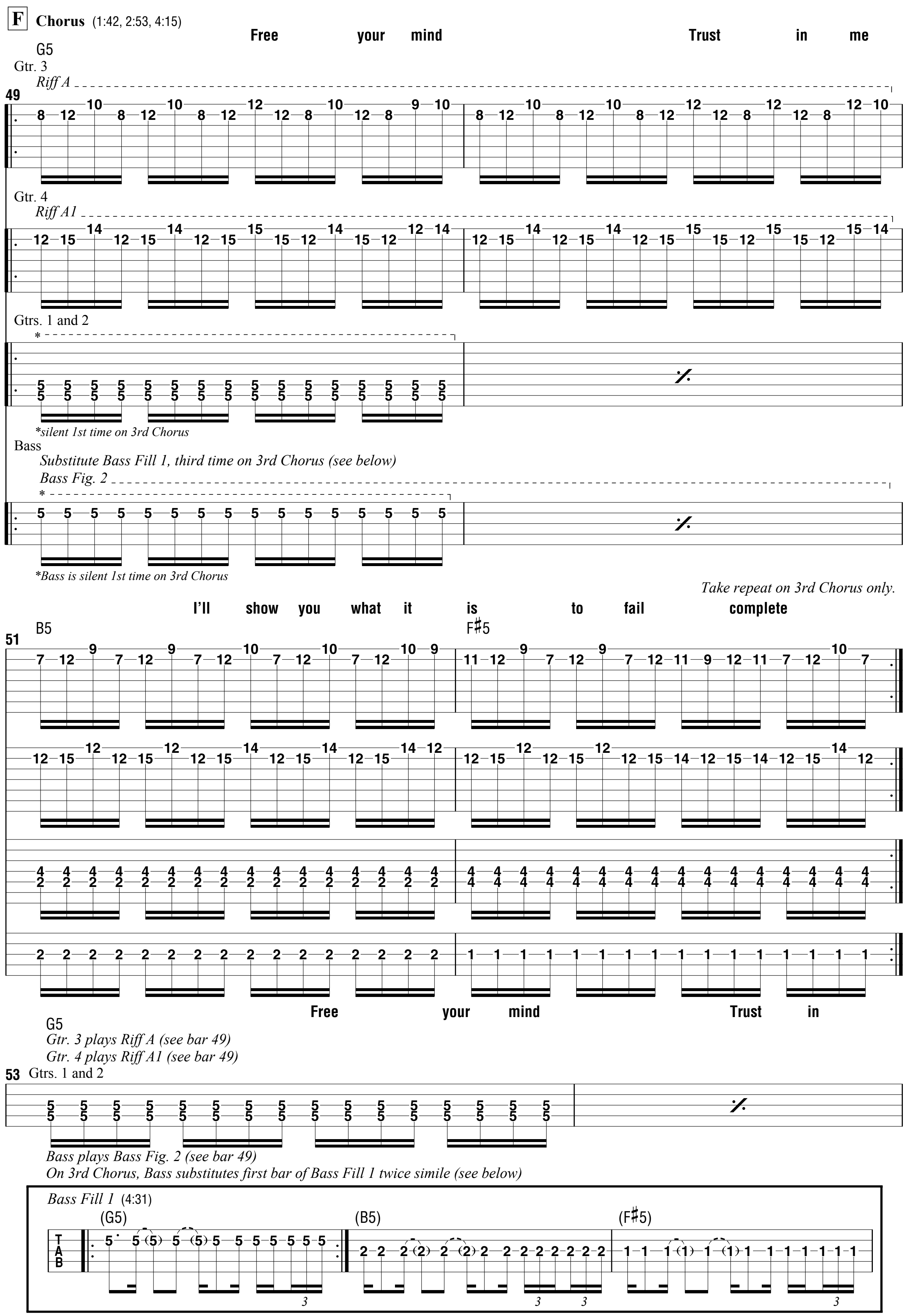


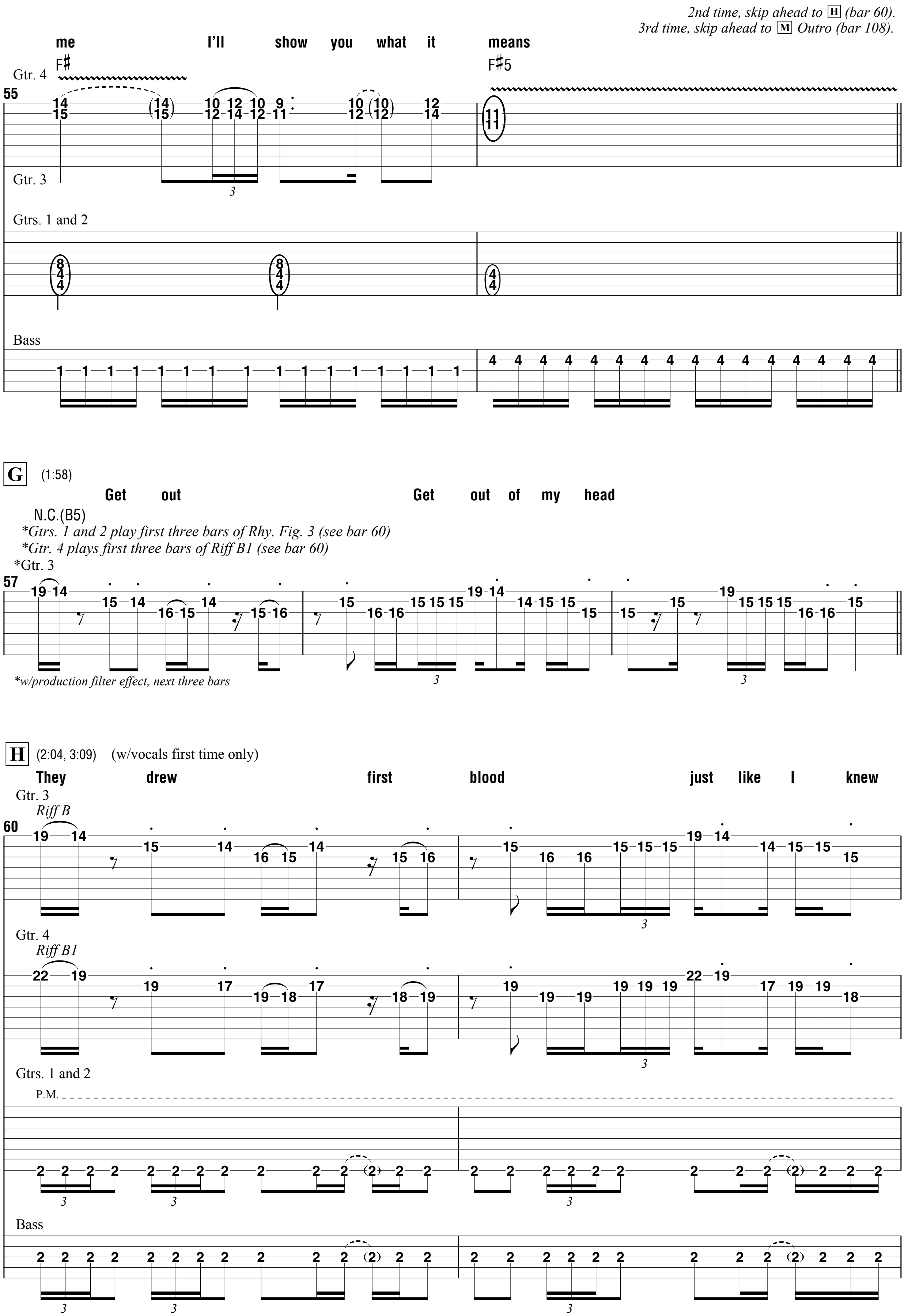

(Bm)
(G5)
(D/F♯)
P.M.
(Bm)
N.C.
(end double-time)
(Bm)
(G)

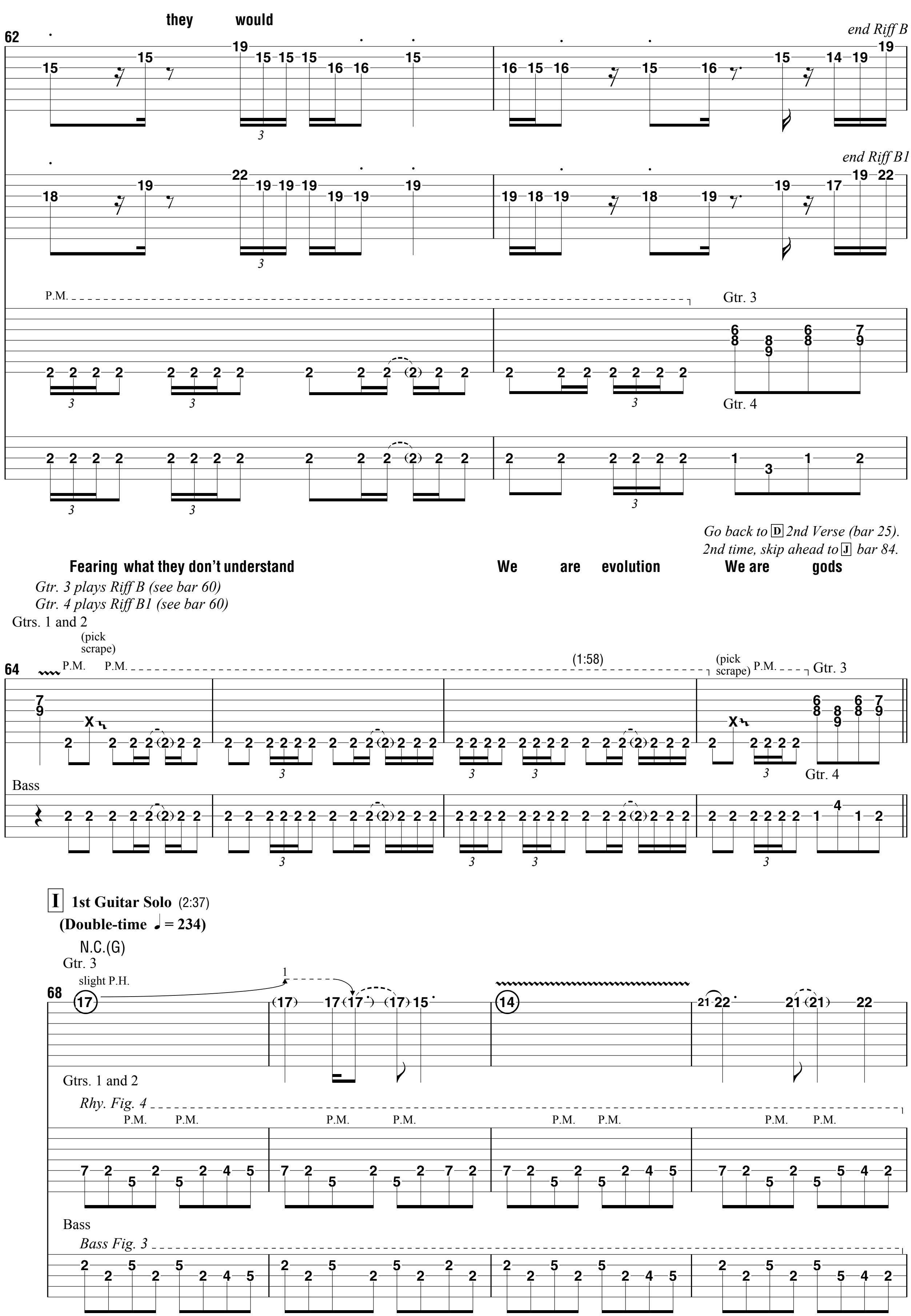

C (0:53)
Original Tempo ♩= 117
F♯5
N.C
Rhy. Fill 1
P.M.
pick scrape
Rhy. Fig. 1
Bass Fig. 1
D Verses (1:01, 2:21)
Double-time ♩= 234
(Bm)
1. We were more than friends
2. Oppression is no excuse for vengeance
That all changed with a spark of insanity
Forgive and forget To live in harmony
Gtrs. 1 and 2
(repeat previous bar)
Bass



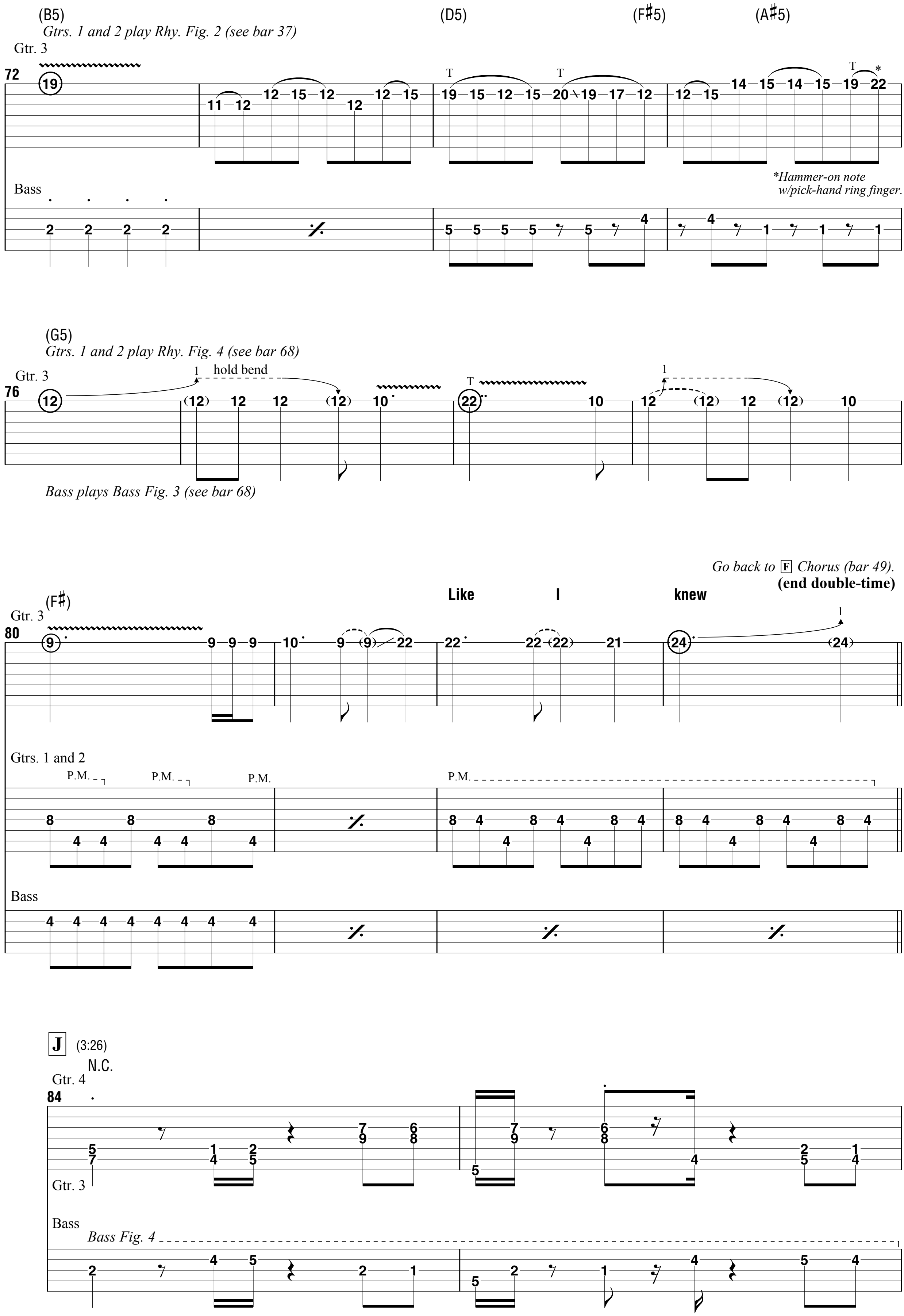
But I dream of a perfect harmony
Inconceivable your dream is dead
33
2nd time, skip ahead to 🅸 1st Guitar Solo (bar 68).
(end double-time)
Gods walking one with humanity
because they drew first blood just like I knew they would
Rhy. Fig. 2
37
E (1:17)
But I ask not for friendship or love All I demand is fear and blind obedience
Cease your rivalry and heed me
F♯5
Gtr. 2 plays Rhy. Fig. 1 (see bar 21)
Gtr. 1 substitutes Rhy. Fill 1 second time (see bar 21)
Gtr. 1
41
P.M.
pick scrape
Bass plays Bass Fig. 1 simile (see bar 21)
Let me in Let me in
Gtr. 1
45
P.H.
pitch: D
Gtr. 2
Bass

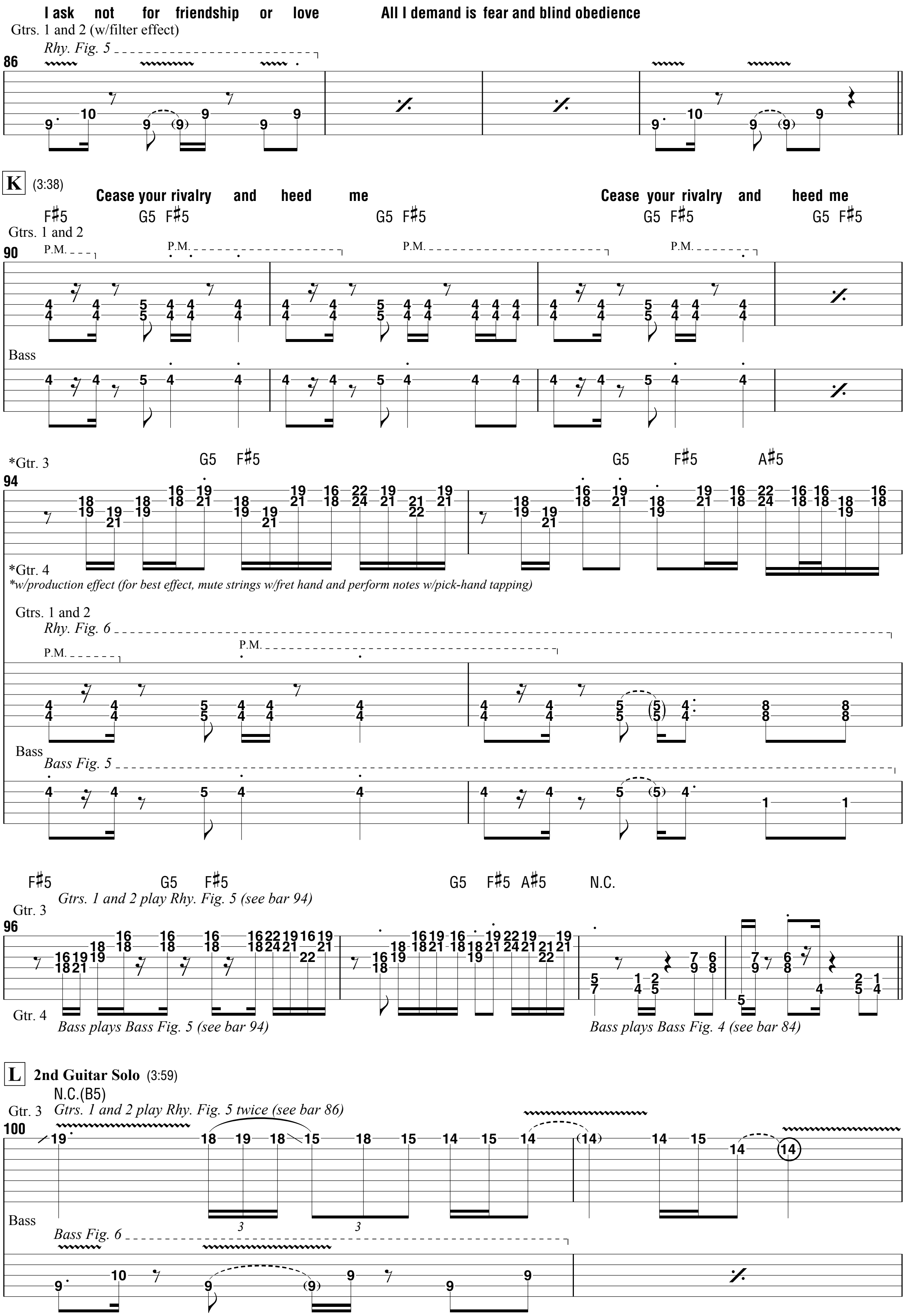

F Chorus (1:42, 2:53, 4:15)
Free your mind Trust in me
G5
Gtr. 3
Riff A
Gtr. 4
Riff A1
Gtrs. 1 and 2
*silent 1st time on 3rd Chorus
Bass
Substitute Bass Fill 1, third time on 3rd Chorus (see below)
Bass Fig. 2
*Bass is silent 1st time on 3rd Chorus
Take repeat on 3rd Chorus only.
I'll show you what it is to fail complete
B5
F♯5
Free your mind Trust in
G5
Gtr. 3 plays Riff A (see bar 49)
Gtr. 4 plays Riff A1 (see bar 49)
Gtrs. 1 and 2
Bass plays Bass Fig. 2 (see bar 49)
On 3rd Chorus, Bass substitutes first bar of Bass Fill 1 twice simile (see below)
Bass Fill 1 (4:31)
(G5)
(B5)
(F♯5)

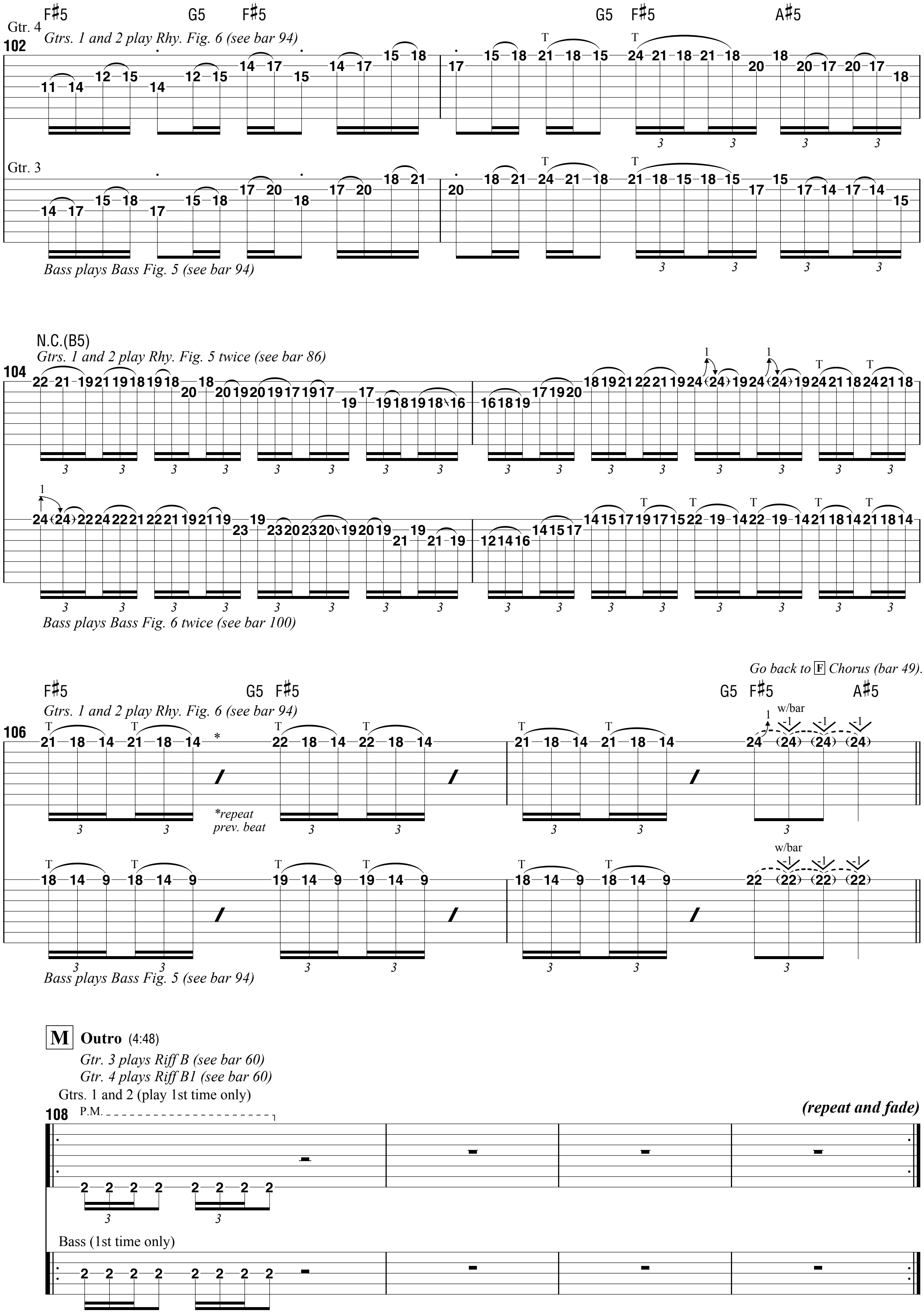

2nd time, skip ahead to H (bar 60).
3rd time, skip ahead to M Outro (bar 108).
me I'll show you what it means
F♯
F♯5
Gtr. 4
Gtr. 3
Gtrs. 1 and 2
Bass
G (1:58)
Get out Get out of my head
N.C.(B5)
*Gtrs. 1 and 2 play first three bars of Rhy. Fig. 3 (see bar 60)
*Gtr. 4 plays first three bars of Riff B1 (see bar 60)
*Gtr. 3
*w/production filter effect, next three bars
H (2:04, 3:09) (w/vocals first time only)
They drew first blood just like I knew
Gtr. 3
Riff B
Gtr. 4
Riff B1
Gtrs. 1 and 2
P.M.
Bass

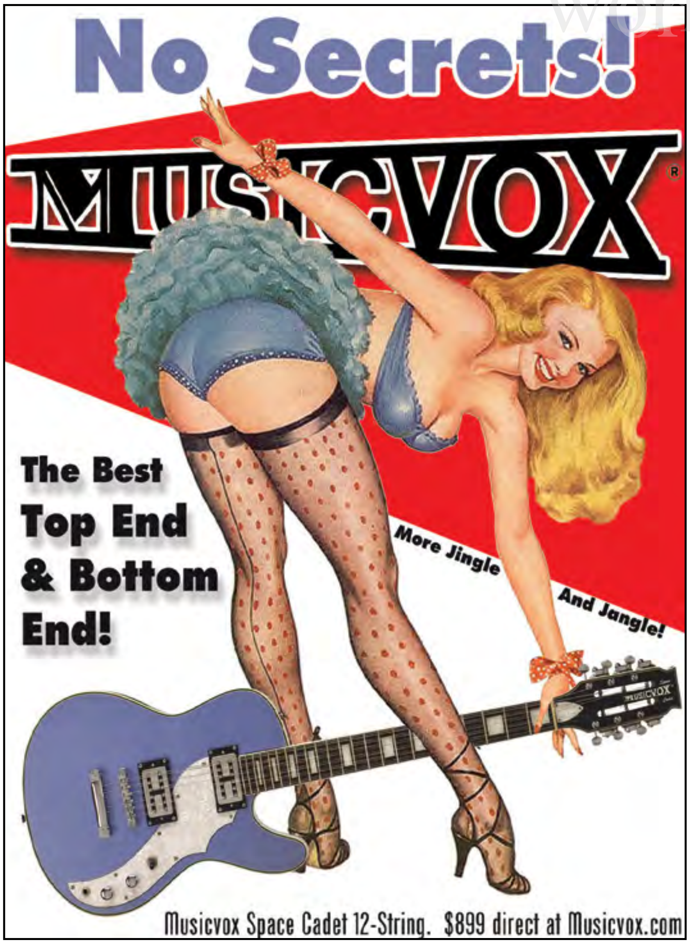


they would
end Riff B
end Riff B1
P.M.
Gtr. 3
Gtr. 4
Go back to D 2nd Verse (bar 25).
2nd time, skip ahead to J bar 84.
Fearing what they don't understand
We are evolution
We are gods
Gtr. 3 plays Riff B (see bar 60)
Gtr. 4 plays Riff B1 (see bar 60)
Gtrs. 1 and 2
(pick scrape)
(1:58)
Bass
I 1st Guitar Solo (2:37)
(Double-time ♩ = 234)
N.C.(G)
slight P.H.
Rhy. Fig. 4
Bass Fig. 3


(B5)
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 37)
Gtr. 3
(D5)
(F#5)
(A#5)
*Hammer-on note w/pick-hand ring finger.
Bass
(G5)
Gtrs. 1 and 2 play Rhy. Fig. 4 (see bar 68)
hold bend
Bass plays Bass Fig. 3 (see bar 68)
Go back to F Chorus (bar 49).
(end double-time)
(F#)
Like
I
knew
Gtrs. 1 and 2
P.M.
J
(3:26)
N.C.
Gtr. 4
Bass Fig. 4


I ask not for friendship or love
All I demand is fear and blind obedience
Gtrs. 1 and 2 (w/filter effect)
Rhy. Fig. 5
K (3:38)
Cease your rivalry and heed me
Cease your rivalry and heed me
F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5
Gtrs. 1 and 2
P.M.
Bass
*Gtr. 3
G5 F♯5 G5 F♯5 A♯5
*Gtr. 4
*w/production effect (for best effect, mute strings w/fret hand and perform notes w/pick-hand tapping)
Gtrs. 1 and 2
Rhy. Fig. 6
Bass
Bass Fig. 5
F♯5 G5 F♯5 G5 F♯5 A♯5 N.C.
Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 94)
Gtr. 3
Gtr. 4
Bass plays Bass Fig. 5 (see bar 94)
Bass plays Bass Fig. 4 (see bar 84)
L 2nd Guitar Solo (3:59)
N.C.(B5)
Gtr. 3
Gtrs. 1 and 2 play Rhy. Fig. 5 twice (see bar 86)
Bass
Bass Fig. 6


F♯5 G5 F♯5 G5 F♯5 A♯5
Gtr. 4
Gtrs. 1 and 2 play Rhy. Fig. 6 (see bar 94)
Gtr. 3
Bass plays Bass Fig. 5 (see bar 94)
N.C.(B5)
Gtrs. 1 and 2 play Rhy. Fig. 5 twice (see bar 86)
Bass plays Bass Fig. 6 twice (see bar 100)
Go back to F Chorus (bar 49).
F♯5 G5 F♯5 G5 F♯5 A♯5
Gtrs. 1 and 2 play Rhy. Fig. 6 (see bar 94)
*repeat prev. beat
w/bar
Bass plays Bass Fig. 5 (see bar 94)
M Outro (4:48)
Gtr. 3 plays Riff B (see bar 60)
Gtr. 4 plays Riff B1 (see bar 60)
Gtrs. 1 and 2 (play 1st time only)
P.M.
(repeat and fade)
Bass (1st time only)


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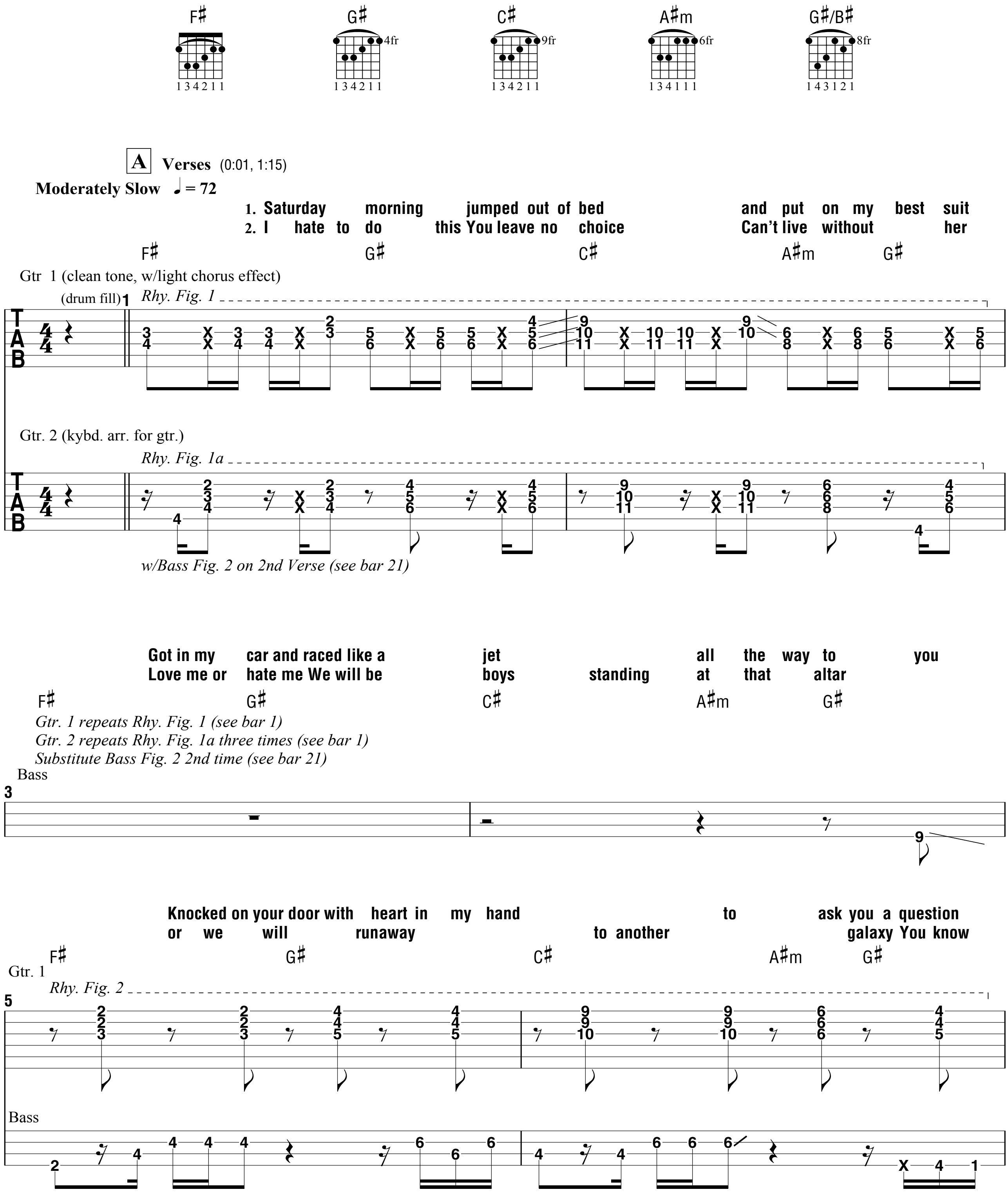

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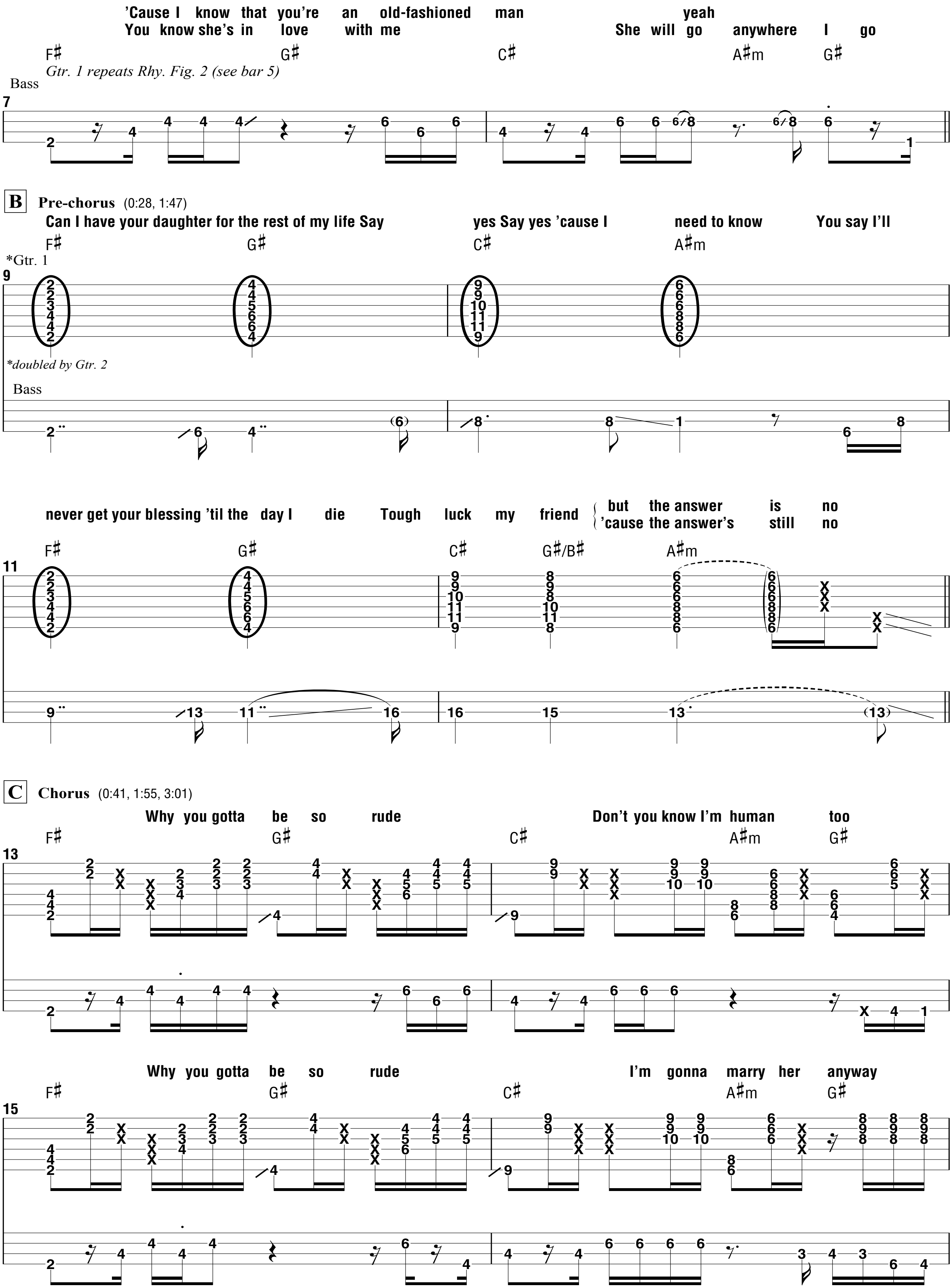
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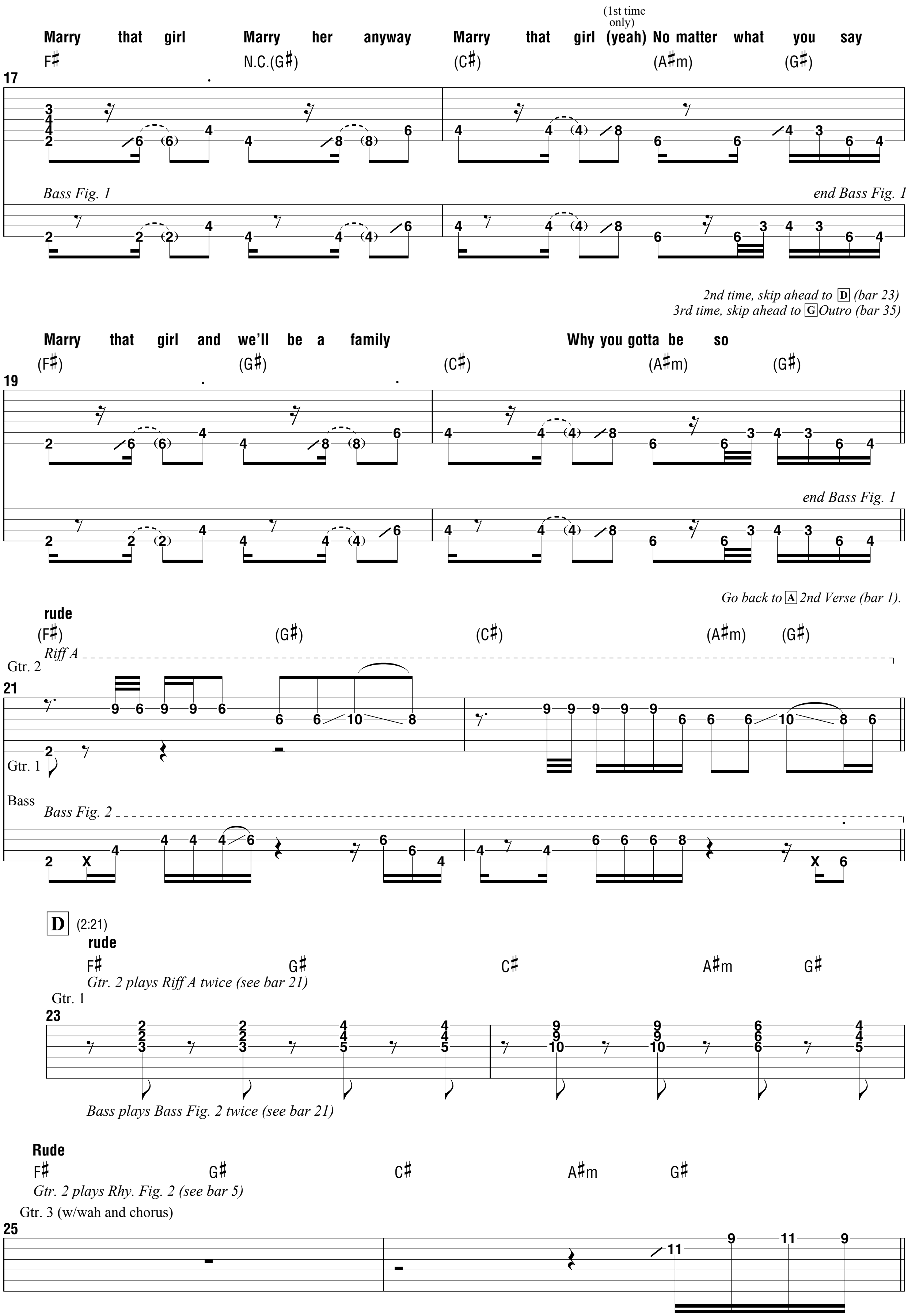
Magic!

As heard on **DON'T KILL THE MAGIC**

Words and music by NASRI ATWEH, ADAM MESSINGER, MARK PELLIZZER, BEN SPIVAK AND ALEX TANAS • *Transcribed by* ANDY ALEDORT

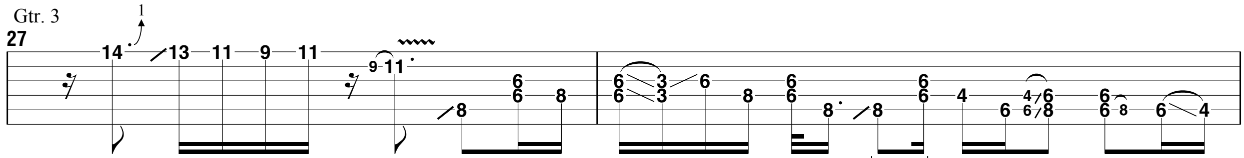



'Cause I know that you're an old-fashioned man yeah
You know she's in love with me She will go anywhere I go
F♯ G♯ C♯ A♯m G♯
Gtr. 1 repeats Rhy. Fig. 2 (see bar 5)
Bass
B Pre-chorus (0:28, 1:47)
Can I have your daughter for the rest of my life Say yes Say yes 'cause I need to know You say I'll
F♯ G♯ C♯ A♯m
*Gtr. 1
*doubled by Gtr. 2
Bass
never get your blessing 'til the day I die Tough luck my friend but the answer is no
'cause the answer's still no
F♯ G♯ C♯ G♯/B♯ A♯m
C Chorus (0:41, 1:55, 3:01)
Why you gotta be so rude Don't you know I'm human too
F♯ G♯ C♯ A♯m G♯
Why you gotta be so rude I'm gonna marry her anyway
F♯ G♯ C♯ A♯m G♯

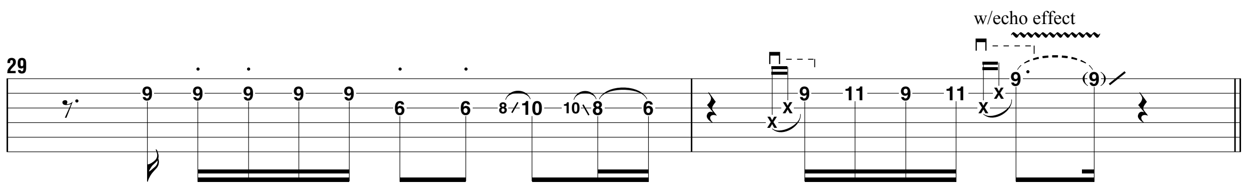

Marry that girl Marry her anyway Marry that girl (1st time only) (yeah) No matter what you say
F♯ N.C.(G♯) (C♯) (A♯m) (G♯)
Bass Fig. 1
end Bass Fig. 1
2nd time, skip ahead to D (bar 23)
3rd time, skip ahead to G Outro (bar 35)
Marry that girl and we'll be a family Why you gotta be so
(F♯) (G♯) (C♯) (A♯m) (G♯)
end Bass Fig. 1
Go back to A 2nd Verse (bar 1).
rude
(F♯) (G♯) (C♯) (A♯m) (G♯)
Riff A
Gtr. 2
Gtr. 1
Bass
Bass Fig. 2
D (2:21)
rude
F♯ G♯ C♯ A♯m G♯
Gtr. 2 plays Riff A twice (see bar 21)
Gtr. 1
Bass plays Bass Fig. 2 twice (see bar 21)
Rude
F♯ G♯ C♯ A♯m G♯
Gtr. 2 plays Rhy. Fig. 2 (see bar 5)
Gtr. 3 (w/wah and chorus)

E Guitar Solo (2:35)

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 5)
Gtr. 2 plays Riff A twice (see bar 21)



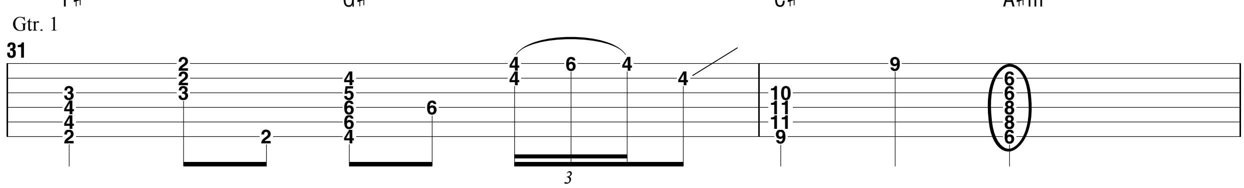
Bass plays Bass Fig. 2 twice (see bar 21)



F Pre-chorus/Breakdown (2:48)

Can I have your daughter for the rest of my life Say yes Say yes 'cause I need to know You say I'll

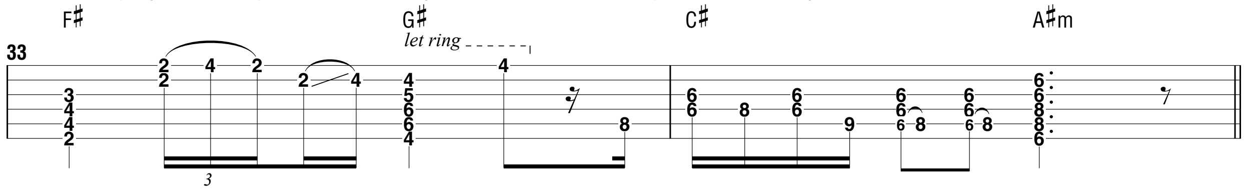
F♯ G♯ C♯ A♯m



Go back to C Chorus (bar 13).

never get your blessing 'til the day I die Tough luck my friend No still means no

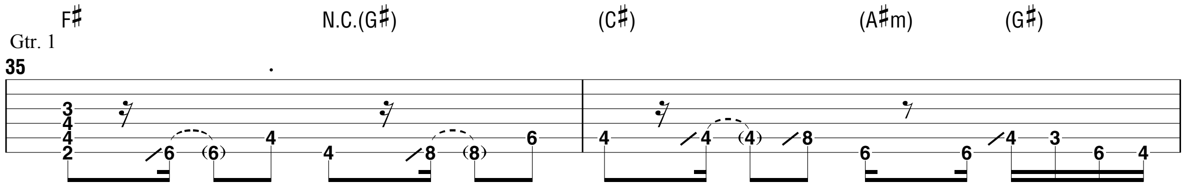
F♯ G♯ C♯ A♯m



G Outro (3:28)

rude whoa yeah oh Why you gotta be so

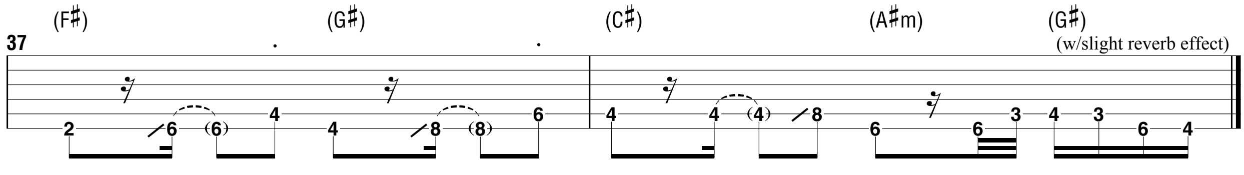
F♯ N.C.(G♯) (C♯) (A♯m) (G♯)

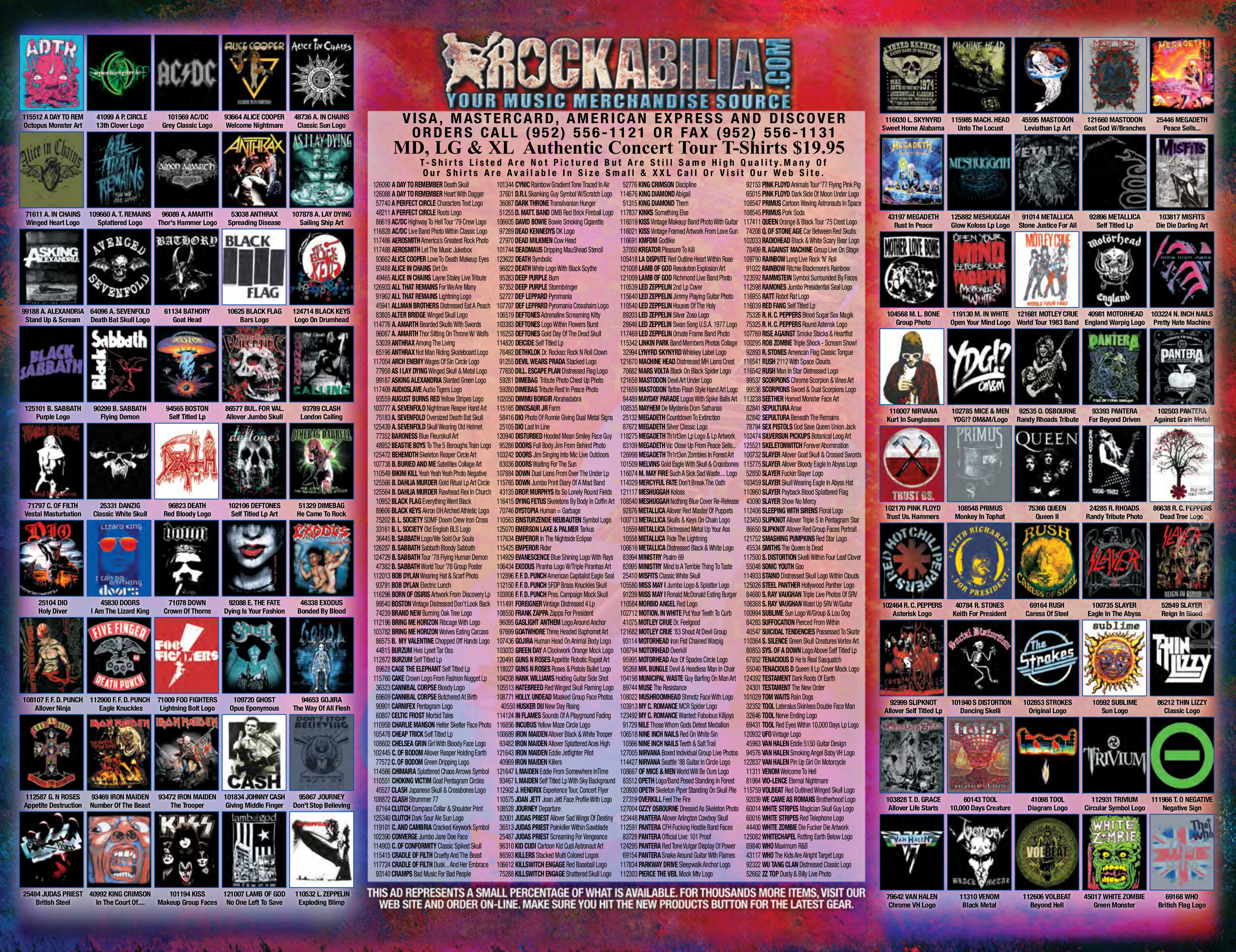


Bass plays Bass Fig. 1 (see bar 7)

rude hey Why yeah Why you gotta be so rude

(F♯) (G♯) (C♯) (A♯m) (G♯)

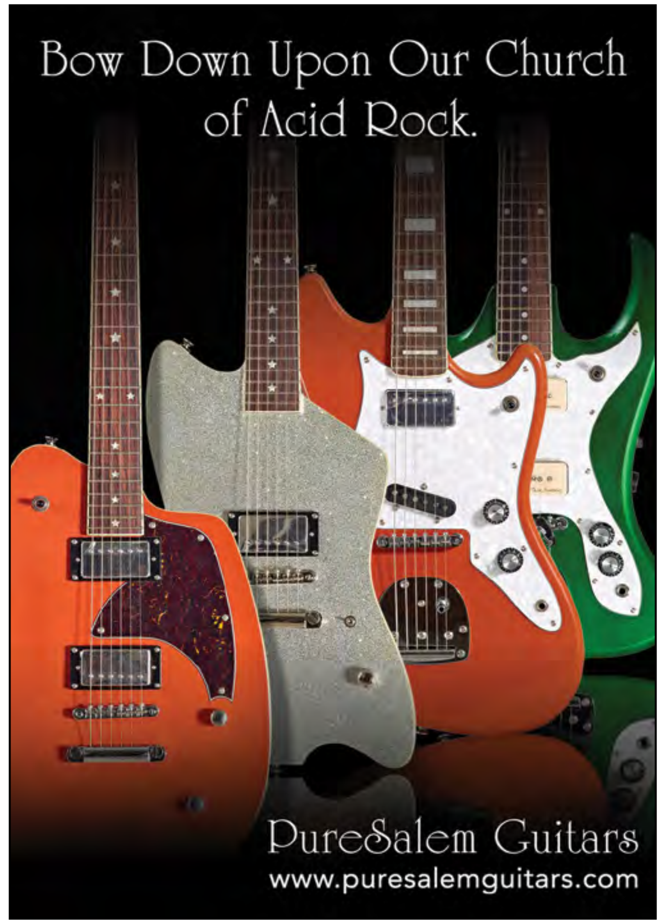



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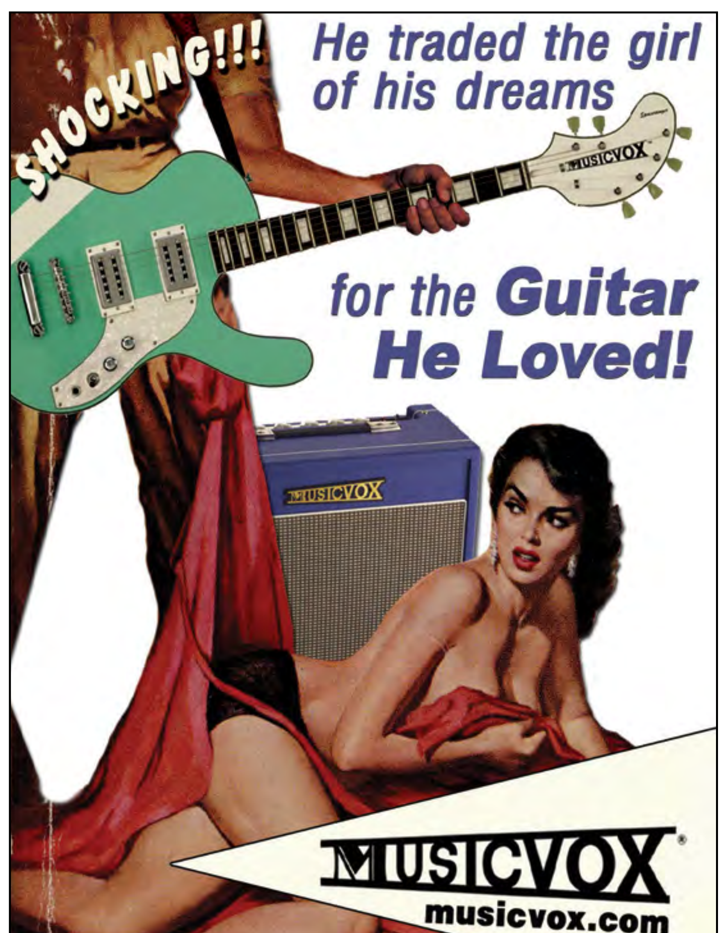
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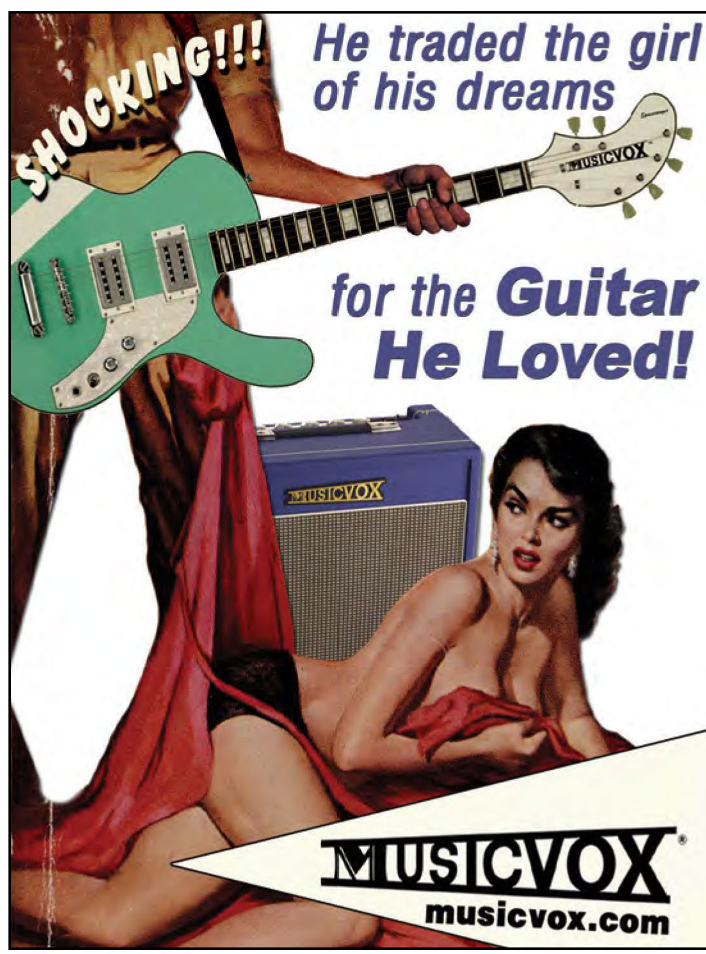

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REEL TIME

The Frirsz Filmocaster

WE'VE SEEN MANY weird guitars made out of strange materials (a mannequin, a bull's skull and a toilet seat, to name a few), but a film reel is one of the most unusual items we've ever encountered used for a guitar body. What's even more unusual is that this highly unorthodox guitar, called the Filmocaster, was conceived and built by Nicholas Frirsz, who has specialized in building violins for four decades.

"I've made my living building classic violins by hand," Frirsz says, "so I was surprised by the enthusiastic reaction to these guitars. I sent photos of the prototype to friends, and they sent them to their friends. Now I get emails from all over the world asking about the Filmocaster."

The Filmocaster's body is an art deco–style Goldberg Brothers film reel from the Thirties. "I discovered one in an antique shop in Vermont," Frirsz recalls. "I began to think about saving this little part of film history and bringing it to a brand-new audience. This reel reminds me of matinees and audiences that packed cinemas back then. My apprentices found 40 of them in a warehouse, so I'm limiting production to just 40 guitars."

Frirsz offers the Filmocaster with various options. One has a built-in five-watt amp and speaker, and another has a Korg Kaossilator Pro controller. "Every guitar has a little something special added in," Frirsz explains. "Some have classic vintage humbuckers while others have handwound hot rods. The Stetsbar tremolo does not require a recessed pocket for installation, and it's smooth as silk. The reel is cast aluminum, so the weight is light and the body is completely grounded and shielded, which makes it a good, quiet ax for the studio and stage. This is a functional piece of art with historical significance, and it's a really smoking guitar."

The price of a base model Frirsz Filmocaster starts at $3,000. —*Chris Gill*

For more information, visit frirszmusic.com/filmocaster



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